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Song and Play for Children



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SONG AND PLAY FOR CHILDREN

FOR SUNDAY AND WEEKDAY USE

FRANCES WELD DANIELSON

AND

GRACE WILBUR CONANT



THE PILGRIM PRESS

BOSTON

CHICAGO

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FOREWORD

RELIGIOUS education has been extended into the week and the summer vacation to a constantly increasing degree since the publication of *Songs for Little People* in 1905, and its revision in 1915. This has created a demand for folk-games, work songs and marches. *Song and Play for Children* shows by its title an attempt to meet this need, as well as to provide more songs of the type of those in the earlier collection.

Realizing the modern emphasis of religion on social relationships, the authors have included many songs of friendliness and service in home and community life, and hymns that awaken the spirit of world brotherhood.

Very short songs for Beginners are grouped in one section for convenience, rather than scattered through the book under the various headings. The single exception is in the department, "Work and Play," which contains games for both Primary children and Beginners.

Other new features are bits of music to inspire desirable moods, a page of children's compositions suggesting the possibilities of self-expression in this line, and a few home songs for use with tiny children.

The old hymns best suited to children appear in *Songs for Little People*, and also the Bible verses that are especially valuable in a musical setting. There are therefore few additions to these in the second book, nor are there new offertories or greeting and farewell songs. There is much supplemental material for worship and for festival seasons, fresh nature songs, and a needed contribution in new hymns picturing the life of the Lord Jesus.

Grateful acknowledgment is made to Milton Bradley Company for use, by special arrangement, of material which originally appeared in *Kindergarten and First Grade* and *Kindergarten Review*, and to The Williams and Wilkins Company for songs from *Childhood Education*.

The authors can ask no more than that the friendly reception still given *Songs for Little People* may be extended to this book, and that they may find a place together on many a teacher's book-shelf.

FRANCES WELD DANIELSON
GRACE WILBUR CONANT

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SONG AND PLAY FOR CHILDREN

WORSHIP

1

WHEN I AM HAPPIEST

FRANCES WELD DANIELSON

GRACE WILBUR CONANT

Not too fast but with strong rhythm

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is in the voice part, with piano accompaniment in the right and left hands. The lyrics are: "When I am hap - pi - est I sing, Or else a lit - tle prayer I say, To God, who gives me ev - ery - thing, To God, who loves me ev - ery day." The piano part includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *cres* (crescendo). The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system covers the first two lines of the lyrics, the second system covers the next two lines, and the third system covers the final line and ends with a double bar line. The piano part has a strong rhythmic accompaniment, with the right hand often playing chords and the left hand playing a steady bass line.

When I am hap - pi - est I sing, Or
else a lit - tle prayer I say, To God, who gives me
ev - ery - thing, To God, who loves me ev - ery day.

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SUNDAY, HAPPY SUNDAY

(The refrain may be used as a short song)

NANCY BYRD TURNER

A. B. PONSONBY

1. When the week has end - ed To our qui - et homes, With the ear - ly gray light
 2. Ev - ery street and lane, then, Ev - ery path and road, Leads us, ea - ger, stead - y,
 3. As the weeks are o - ver Hap - py Sun - days come, Sweet in an - y weath - er,

poco rit. **REFRAIN**
a tempo

Turn - ing in - to day - light, Bless - ed Sun - day comes. Sun - day, hap - py Sun - day!
 Lov - ing, glad and read - y, To the house of God.
 With us all to - geth - er, Safe in church and home.

poco rit. *a tempo*

Ev - ery day is dear, But God's day is a bless - ed day, All through the year.

A SONG OF GOD'S HOUSE

NANCY BYRD TURNER

GRACE WILBUR CONANT

With measured, rhythmic movement

1. Glad in the house of God, Up - on his ho - ly day, We lift our hearts in
2. Low in the house of God, Up - on his peace - ful day, With bend - ed heads we

song, His won-drous prais - es say; And while we sing he hears, And when the song is
kneel Our ear-nest prayers to pray; And while we pray he hears, And close, so close, he

done Oh, ver - y, ver - y near he seems To ev - ery list - ening one!
comes, That all the way he walks with us Back to our hap - py homes.

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4

OUR DEAR CHURCH

Source unknown

C. H. RINCK

Our dear church was build - ed Long a - go with prayer,
So that all the neigh - bors Might find wel - come there.

The musical score for 'Our Dear Church' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is D major (two sharps) and the time signature is 4/4. The melody is simple and hymn-like, with the lyrics 'Our dear church was build - ed Long a - go with prayer, So that all the neigh - bors Might find wel - come there.' The piano accompaniment consists of chords and single notes that support the vocal line.

5

HOLY, HOLY, HOLY

MARY A. LATHBURY

WILLIAM F. SHERWIN

Ho - ly, ho - ly, ho - ly, Lord God of Hosts! Heaven and earth are full of thee,
Heaven and earth are prais - ing thee, O Lord Most High! A - MEN.

The musical score for 'Holy, Holy, Holy' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes dynamic markings: *p* (piano) at the beginning, *cres.* (crescendo) and *f* (forte) in the second system. The melody is more complex than the first hymn, with some syncopation and a strong rhythmic pattern. The lyrics are 'Ho - ly, ho - ly, ho - ly, Lord God of Hosts! Heaven and earth are full of thee, Heaven and earth are prais - ing thee, O Lord Most High! A - MEN.' The piano accompaniment features chords and moving lines that create a rich harmonic texture.

Copyright by J. H. VINCENT

6

GOD FEEDS THE BIRDS

KATHERINE MERRILL

SCHUMANN, Op. 118

God feeds the birds; He makes the lil - y fair; And

keeps all the lit - tle chil - dren Safe in his care.

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7

SONG OF PRAISE

BERTHA M. RHODES

A. B. PONSONBY

Ev - ery morn - ing I will raise Un - to God my song of praise,

Thank - ing him for hap - py days, — "Glo - ry to the Fa - ther!"

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8

LOVE MADE THE DAISY

NANCY BYRD TURNER

A. B. PONSONBY

Reverently

Love made the dai - sy on the hill, The red, red rose by the wall; And

God is love, and he it is Who made and keeps us all.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Reverently'. The lyrics are: 'Love made the dai - sy on the hill, The red, red rose by the wall; And God is love, and he it is Who made and keeps us all.' The score ends with a double bar line and repeat signs.

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9

A CHILD'S GRACE

FRANCES WELD DANIELSON

A. B. PONSONBY

Moderato

For all we eat and all we wear, For dai - ly bread and night - ly care,

We thank the heaven - ly Fa - ther, We thank the heaven - ly Fa - ther.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Moderato'. The lyrics are: 'For all we eat and all we wear, For dai - ly bread and night - ly care, We thank the heaven - ly Fa - ther, We thank the heaven - ly Fa - ther.' The score ends with a double bar line and repeat signs.

From *The Mayflower*

10

SOMETHING HAPPY

HENRY VAN DYKE

A. B. PONSONBY

Ev - ery morn - ing seems to say, "There's some - thing hap - py
on the way, And God sends love to you!"

marcato

marcato

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11

BELLS ARE RINGING

OLD FRENCH ROUND IN FOUR PARTS

(This may be sung at first by all the children together, as an ordinary song. When the song is thoroughly familiar they may be divided into four groups and sing it as a round.)

(When sung as a round the second group of voices enters at letter A when the first group reaches letter B, the third group enters at A when the second reaches B, and so on. When the first group reaches the end of the line D it may begin again at A.)

A
Bells are ring - ing, bells are ring - ing,

B
Loud and clear, loud and clear,

C
"This is Sun - day morn - ing, this is Sun - day morn - ing!"

D
Kling, klang, kling, klang, kling! *D.C.*

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(The first and last stanzas may be sung and the second and third read.)

FRANCES WELD DANIELSON

J. H. WILCOX

1. Treas-ure book of chil-dren's sto-ries, Sto-ries old I like to hear!
 2. Liv-ing on its glow-ing pag-es Here are man-y friends of mine,
 3. Here I find the tale of Je-sus, Help-less Ba-b-y, thought-ful Boy,
 4. Treas-ure book, the ho-ly Bi-ble, Book of sto-ries, old and rare,

Safe with-in en-fold-ing cov-ers They are kept to give us cheer.
 Here they work, and here ad-ven-ture, Here they do brave deeds and fine,
 Man so kind-ly and so no-ble Foes or hate could not an- noy.
 Book that tells the tale of Je-sus, Book that shows the Fa-ther's care;

Or:

Treas-ure book of chil-dren's sto-ries, Treas-ure book,—the Bi-ble dear!
 Liv-ing on the glow-ing pag-es Of the Bi-ble, book di-vine!
 Here I find the tale of Je-sus, In the Bi-ble, book of joy!
 Treas-ure book, the ho-ly Bi-ble, With all chil-dren I would share!

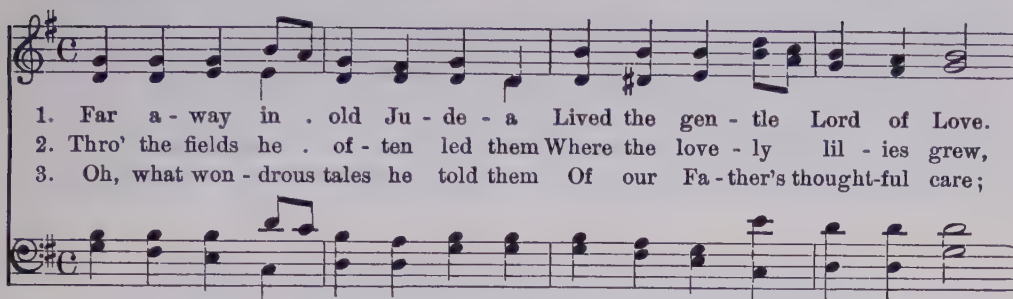
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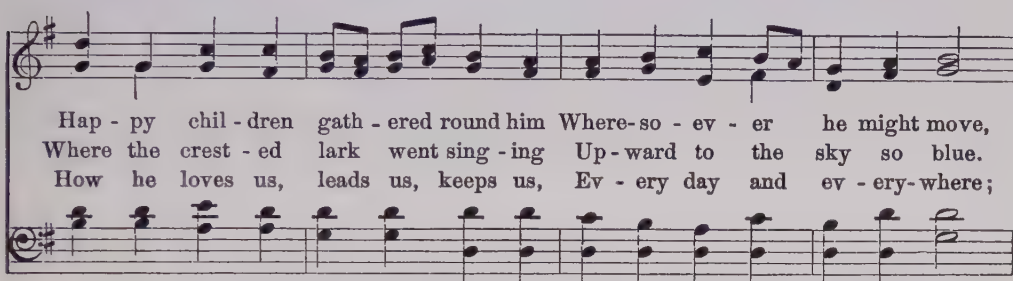
FAR AWAY IN OLD JUDEA

WALTER J. MATHAMS

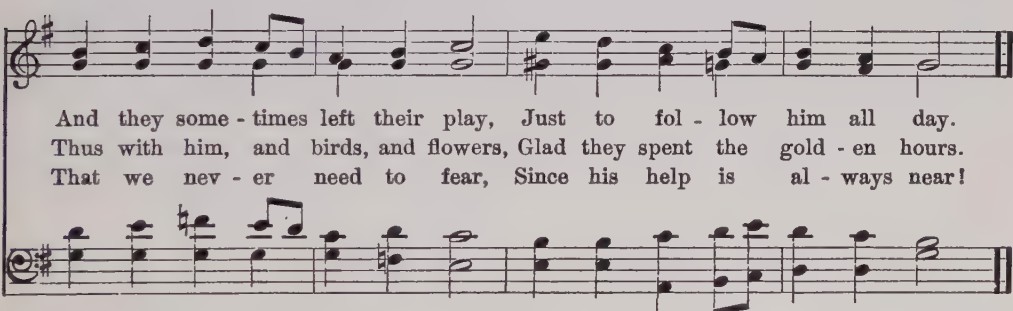
GOUNOD



1. Far a - way in . old Ju - de - a Lived the gen - tle Lord of Love.
 2. Thro' the fields he . of - ten led them Where the love - ly lil - ies grew,
 3. Oh, what won - drous tales he told them Of our Fa - ther's thought - ful care;



Hap - py chil - dren gath - ered round him Where - so - ev - er he might move,
 Where the crest - ed lark went sing - ing Up - ward to the sky so blue.
 How he loves us, leads us, keeps us, Ev - ery day and ev - ery - where;



And they some - times left their play, Just to fol - low him all day.
 Thus with him, and birds, and flowers, Glad they spent the gold - en hours.
 That we nev - er need to fear, Since his help is al - ways near!

4 With what eager eyes they watched him
 Passing through the crowded street,
 Healing all who needed healing,
 Blessing all whom he might meet!
 How it made their hearts rejoice
 Just to listen to his voice!

5 Not alone in far Judea
 Lived the gentle Lord of Love;
 He is now and always with us
 Wheresoever we may move,
 And we, too, in toil or play,
 Still can follow him all day.

WHEN JESUS WAS A LITTLE LAD

NANCY BYRD TURNER

GRACE WILBUR CONANT

Not too fast

1. When Je - sus was a lit - tle lad, In Naz - a - reth of Gal - i - lee,
 2. At eve - ning when the tir - ed flocks Came slow - ly down the crook - ed street,

He lis - tened to the wind's low song In ev - ery sway - ing tree.
 He pit - ied ev - ery lamb that passed On tim - id, tir - ed feet.

REFRAIN
 I dai - ly pray that I shall be Like him of whom the Scrip - tures tell,
p *cres* - *cen* - - - *do*

mar - *ca* - *to*
 That gen - tle boy who loved so well, The lit - tle lad of Gal - i - lee.
mar - *ca* - *to*

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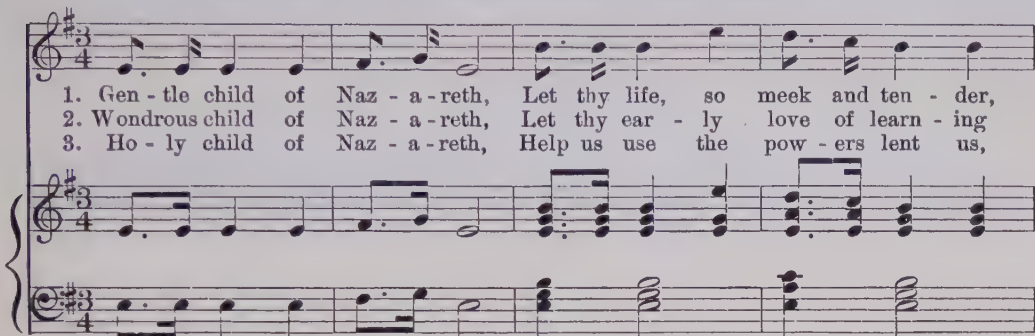
3 Not any weary, wounded dove,
Or small dog homeless in the rain,
Or frightened hare, or fluttering wren
Could need his help in vain.

4 His comrades loved him; he was kind
To younger children when they played;
And everybody trusted him,
So true and unafraid.

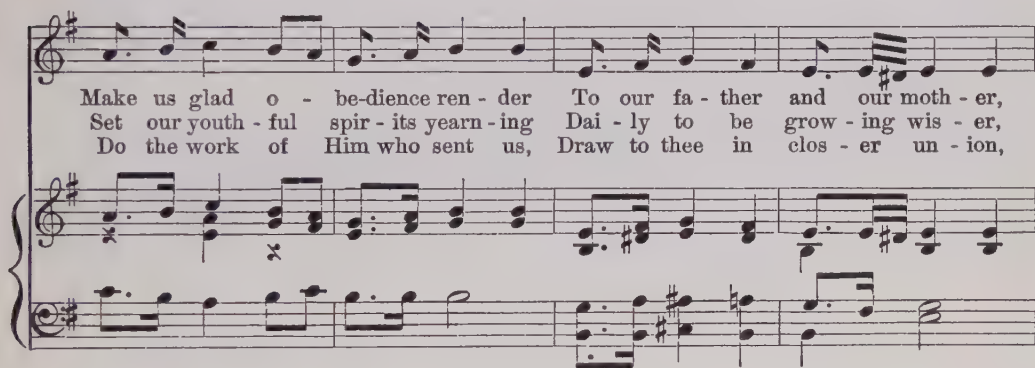
15

GENTLE CHILD OF NAZARETH

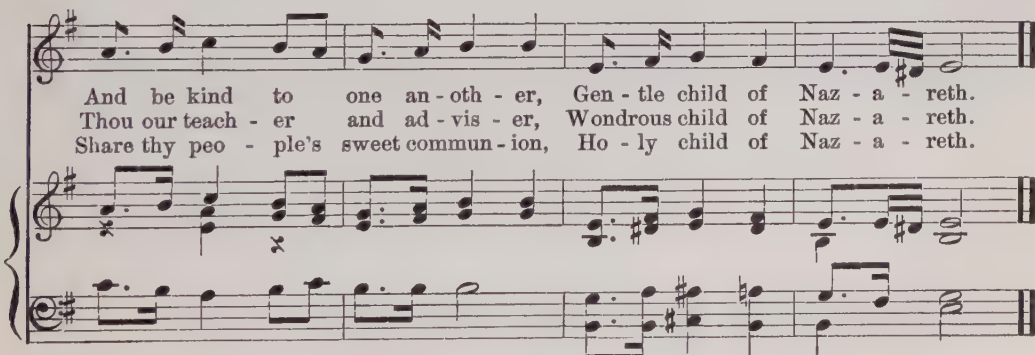
(This is a translation of a hymn said to be sung by the Christian mothers of Palestine. It may be sung without any accompaniment, if desired; or the voices supported only by the melody played in octaves.)



1. Gen - tle child of Naz - a - reth, Let thy life, so meek and ten - der,
2. Wondrous child of Naz - a - reth, Let thy ear - ly love of learn - ing
3. Ho - ly child of Naz - a - reth, Help us use the pow - ers lent us,



Make us glad o - be-dience ren - der To our fa - ther and our moth - er,
Set our youth - ful spir - its yearn - ing Dai - ly to be grow - ing wis - er,
Do the work of Him who sent us, Draw to thee in clos - er un - ion,



And be kind to one an - oth - er, Gen - tle child of Naz - a - reth.
Thou our teach - er and ad - vis - er, Wondrous child of Naz - a - reth.
Share thy peo - ple's sweet commun - ion, Ho - ly child of Naz - a - reth.

THE FIRST CHILDREN'S DAY

NANCY BYRD TURNER

GRACE WILBUR CONANT

Not too fast

1. 'Twas long a - go and far a - way That to a lit - tle town

mp

The Mas - ter came, one sum - mer day, And wea - ry sat him down.

As sun - light fad - ed in the west He sat him down a - while to rest.

REFRAIN

Oh, long a - go and far a - way, But year by year We

p

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poco rit.

hold it dear, That first most love-ly Chil-dren's Day, That first Chil-dren's Day.

- | | |
|--|--|
| <p>2 The mothers whispered each to each :
 " His words are wise and true,
 Oh, what if he would bless and teach
 Our little children too ! "</p> <p>And so, before the day grew dim,
 They brought the children unto him. REF.</p> | <p>5 He told of little Samuel's quick
 Obedience to God's call,
 Of Isaac's calm and trusting faith,
 Young Joseph's love for all ;
 Of Daniel's strong, courageous part,
 And little Miriam's faithful heart. REF.</p> |
| <p>3 He looked into their wondering eyes,
 They looked into his own ;
 He gathered up the little ones
 Who could not stand alone ;
 And smiled upon that wistful band,
 The older children hand in hand. REF.</p> | <p>6 He spoke of budding springtime trees ;
 Of flowers in the grass ;
 Of April lambs and building birds
 And winds that blow and pass.
 The mothers, watching in their place,
 Saw light upon each little face. REF.</p> |
| <p>4 He spoke, and they were unafraid.
 He told them tenderly
 Old stories of another time,
 Old tales of years gone by ;
 Of boys and girls of other days,
 Their gentle hearts, their kindly ways. REF.</p> | <p>7 The children very closely pressed
 And listened, rapt and still.
 The youngest baby of them all
 Lay well content, until
 As dusky evening shadows crept
 Its lashes lowered, and it slept. REF.</p> |
- 8 He blessed them then, and sent them home,
 And they were truly blest,
 For as the weeks went by, each child
 Was gentler to the rest,
 More watchful of another's need,
 More true in word and kind in deed ! REF.

TELL ME THE STORIES OF JESUS

W. H. PARKER

F. A. CHALLINOR

1. Tell me the sto - ries of Je - sus I love to hear; .
 2. First let me hear how the chil - dren Stood round his knee; .
 3. In - to the cit - y I'd fol - low The chil - dren's band, .
 4. Tell me, in ac - cents of won - der, How rolled the sea, .

Things I would ask him to tell me If he were here; Scenes by the
 And I shall fan - cy his bless - ing Rest - ing on me; Words full of
 Wav - ing a branch of the palm-tree High in my hand; One of his
 Toss - ing the boat in a tem - pest On Gal - i - lee! And how the

way-side, Tales of the sea, Sto - ries of Je - sus, Tell them to me.
 kind-ness, Deeds full of grace, All in the love-light Of Je - sus' face.
 her - alds, Yes, I would sing Loud - est ho - san - nas! Je - sus is King!
 Mas - ter, Read - y and kind, Chid - ed the bil - lows, And hushed the wind.

5 Tell how the sparrow that twitters
 On yonder tree
 And the sweet meadow-side lily
 May speak to me.
 Give me their message,
 For I would hear
 How Jesus taught us
 Our Father's care.

6 Show me that scene in the garden,
 Of bitter pain;
 And of the cross where my Saviour
 For me was slain.
 Sad ones or bright ones,
 So that they be
 Stories of Jesus,
 Tell them to me.

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FRIENDLINESS AND SERVICE

18

THE FATHER'S CARE

KATHERINE MERRILL

MISSIONARY SONG

A. B. PONSONBY

Not too slowly

First system of the musical score. It features a vocal line in G major (one flat) and common time, and a piano accompaniment in the same key and time. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "All the lit - tle chil - dren, Wher - ev - er they may be, In this land of

Second system of the musical score. The vocal line continues with the lyrics: "sun - shine, Or far a - cross the sea, Have a lov - ing Fa - ther,". The piano accompaniment continues with chords and moving lines.

Third system of the musical score. The vocal line concludes with the lyrics: "Who, with ten - der care, Watch - es o'er the chil - dren, Here and ev - ery - where." The piano accompaniment includes a forte (*f*) dynamic and a *poco rit.* (slightly slower) marking. The system ends with a double bar line.

From *The Mayflower*

GOD'S CHILDREN LIVE IN MANY LANDS

NANCY BYRD TURNER

GRACE WILBUR CONANT

With strong rhythm, but not too fast

1. God's chil-dren live in man - y lands, All scat-tered wide and far,—
2. God's chil-dren speak in dif-ferent tongues, With dif-ferent things to say,

Where nights are long and snow is deep Be - neath the north - ern star;
And dif - ferent tasks and dif - ferent toys, And many a dif - ferent way;

Where flow - ers bloom, where riv - ers roll, Where moun-tains tow - er high;
And some are dark, and some are fair, And some are scarce-ly known;

marcato e poco rit.

But all with one old earth for home, And un - der one blue sky.
But each is kin to all the rest, And each the Fa-ther's own.

f *largo* *marcato e poco rit.*

REFRAIN
a tempo

Touch hands a - round the roll - ing world, Call clear, from sea to sea,

f *a tempo*

poco rit.

That broth - ers, sis - ters are we all In God's great fam - i - ly!

marcato *poco rit.*

FAITHFUL AND STEADY

Simplified Salute to the Flag

"We give our heads, our hearts, and our hands to our country. One country, one language, one flag!"

NANCY BYRD TURNER

A. B. PONSONBY

1. Faith - ful and stead - y, Wait - ing we stand; All of us are read - y,
 2. Bur - dens for bear - ing, Er - rands to run, Lit - tle tasks for shar - ing,

For we love our land; Glad to be serv - ing; Ea - ger now to start;
 Du - ties to be done, Sun - shine for mak - ing Joy in ev - ery heart;

Oh, we are so will - ing All to do our part!

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THE GOOD AMERICAN

With spirit

My coun - try's flag takes care of me; The good A - mer - i - can I will be.

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22

ONE LOVELY RULE

NANCY BYRD TURNER

T. A. DORR

1. Learn well one love - ly rule, As true as it is old;
2. This is the rule so good, So gen - tle and so true:

At home, at church, at play, at school, It shines like bur-nished gold.
Do un - to oth - ers as you would That they should do to you.

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23

THE HAPPY HEART

Free translation from the German
by FRANCES WELD DANIELSON

Melody by FERD. SCHUBERT

Gaily

1. When lit - tle birds I see I would be . sing - ing;
2. When a small bush I see I'd tend it . dai - ly,
3. To ev - ery child I see Love I'd be . bring - ing;

When lit - tle lambs I see I would be . spring - ing.
And with the but - ter - flies I'd dance so . gai - ly.
Oh, that the whole wide world With joy . were sing - ing!

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NANCY BYRD TURNER

GRACE WILBUR CONANT

It is ver - y good to be Use - ful in the fam - i - ly,—

Watch - ing out for oth - ers' needs, Do - ing lit - tle help - ful deeds,

Run - ning er - rands here and there, Speak - ing with a cheer - ful air;

'Tis a pleas - ant thing to be Use - ful in the fam - i - ly.

The musical score is written for voice and piano. The voice part is on a single treble staff. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each corresponding to a line of lyrics. The first system ends with a comma, the second with a comma, the third with a semicolon, and the fourth with a period. The piano accompaniment features chords and moving lines in both hands, with some passages featuring arpeggiated figures.

25

TAKE GOOD CARE OF MOTHER

BERTHA M. RHODES

A. B. PONSONBY

Not too slowly

1. When my fa - ther goes a - way, Says he, "Lit - tle broth - er,
2. Broth - er, sis - ter, sweet and true, Help - ing each the oth - er,

You must take my place to - day; Take good care of moth - er."
Quick to hear and quick to do, Take good care of moth - er.

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26

DISHES TO WASH

ELIZABETH CUSHING TAYLOR

T. A. DORR

Briskly

Dish - es to wash and dish - es to wipe And dish - es to car - ry a - way;

With ev - ery one working and no - bod - y shirking, We make it a game that we play.

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27

FLOWERS TELL A STORY

(Sung as a child is crowned with flowers, or decorated with garlands, to pay him honor for a brave or kind deed, or as a birthday attention, or to welcome him after an illness)

ALFARATA HILTON

Polish Folk-song

Flow-ers tell a sto - ry, Tell of danc - ing sun-beams, Flow-ers tell a sto - ry,

Acc. as light as possible

The musical score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The tempo/style marking is 'Acc. as light as possible'.

Tell of gen - tle - fin-gered rain,—Oh, lis - ten now, and you will hear it!

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This block continues the musical score from the previous block. It includes the vocal melody and piano accompaniment for the second line of the song. The piano part continues with the same right-hand melody and left-hand bass line.

28

FAIREST FLOWERS WE'RE BRINGING

(To be sung with gifts of flowers)

FRANCES WELD DANIELSON

J. G. NÄGELI

Not too slowly

Fair - est flowers we're bring - ing, Fair and fra - grant too.

The musical score is in B-flat major (two flats) and 3/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The tempo/style marking is 'Not too slowly'.

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Ev - ery flower is gai - ly tell - ing How we love you.

This musical score is for a song. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and pleasant, with the lyrics 'Ev - ery flower is gai - ly tell - ing How we love you.' written below the vocal line.

29

GREEN THINGS GROWING EVERYWHERE

G. W. C.

French Folk-song

Green things grow-ing ev-ery-where In the lit-tle gar-dens, Pret-ty lit-tle gar-dens,

This musical score is for the song 'GREEN THINGS GROWING EVERYWHERE'. It features a vocal line on a single treble staff and a piano accompaniment on grand staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is lively and rhythmic, with the lyrics 'Green things grow-ing ev-ery-where In the lit-tle gar-dens, Pret-ty lit-tle gar-dens,' written below the vocal line.

Green things grow-ing ev - ery-where In the lit-tle gar-dens, need the chil-dren's care.

This is the continuation of the musical score for 'GREEN THINGS GROWING EVERYWHERE'. It features a vocal line on a single treble staff and a piano accompaniment on grand staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody continues with the lyrics 'Green things grow-ing ev - ery-where In the lit-tle gar-dens, need the chil-dren's care.' written below the vocal line.

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OH, I'VE HAD A BIRTHDAY

FRANCES WELD DANIELSON
A single voice

German Folk-song
17th Century

Oh, I've had a birth-day, I'm eight years to-day!

All the voices

Oh, he's had a birth-day, he's eight years to-day!

May God keep me friend-ly this new year, I pray!

All the voices

May God keep him friend-ly this new year, we pray!

May God keep me friend-ly this new year, I pray!

All the voices

May God keep him friend-ly this new year, we pray!

May God keep me friend-ly this new year, I pray!

All the voices

May God keep him friend-ly this new year, we pray!

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FESTIVAL SEASONS

31

THANKFUL CHILDREN

KATHERINE MERRILL

Bohemian Folk-song

Not too fast

1. Thank - ful chil - dren all are we At this good Thanks-giv - ing time;
 2. Thank - ful chil - dren all are we At this good Thanks-giv - ing time;
 3. Thank - ful chil - dren all are we At this good Thanks-giv - ing time;

We are thank-ful as can be At this good Thanksgiv-ing time, For our dear
 We are thank-ful as can be At this good Thanksgiv-ing time, For our pet
 We are thank-ful as can be At this good Thanksgiv-ing time, For fire - sides

lov - ing moth - ers, Fa - thers, sis - ters, broth - ers, — At this good Thanksgiv-ing time.
 dogs and kit - tens, Nice warm coats and mit - tens, — At this good Thanksgiv-ing time.
 warm and co - zy, Brown nuts and ap - ples ro - sy, — At this good Thanksgiv-ing time.

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FOR SOWING AND REAPING

MARGARET SANGSTER

Old German Air (1782)

1. For sow - ing and reap - ing, for cold and for heat,
 2. For par - ents who care for us day af - ter day,

For sweets of the flow - ers and gold of the wheat,
 For sis - ters and broth - ers, for work and for play,

For ships in the har - bors, for sails on the sea,
 For dear lit - tle ba - bies so help - less and fair,

Words from *Little Knights and Ladies*, by MARGARET SANGSTER. Used by permission of HARPER AND BROTHERS. Music copyright, 1925, by SIDNEY A. WESTON

poco marcato

O Fa - ther in heav - en, our songs rise to thee!
 O Fa - ther, we send thee our praise and our prayer!

poco marcato

- 3 For teachers who guide us so patiently on,
 For frolics with mates when our lessons are done,
 For shelter and clothing, for every day's food,
 We bless thee, our Father, the giver of good.
- 4 For peace and for plenty, for freedom, for rest,
 For joy in the land from the east to the west,
 For the dear starry flag with its red, white and blue,
 We thank thee from hearts that are honest and true.

33

THANKSGIVING RESPONSE

(To be sung repeatedly after mention of the autumn store of food)

ELIZABETH CUSHING TAYLOR

A. B. PONSONBY

Heaven-ly Fa-ther, thanks we bring, Thanks for har-vest time we sing. A - MEN.

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THE KIND FATHER

FRANCES WELD DANIELSON

A. B. PONSONBY

Brown nuts are for squirrels, Red apples for me, And leaves red and

Acc. leggiero

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "Brown nuts are for squirrels, Red apples for me, And leaves red and". The piano accompaniment features a light, accented style with chords in the right hand and single notes or chords in the left hand.

yel-low For people to see. I sang in the summer, I

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with lyrics: "yel-low For people to see. I sang in the summer, I". The piano accompaniment continues with a similar light, accented style.

sing in the fall, To God, the kind Father, Who cares for us all.

largando e poco rit.

largando e poco rit.

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The vocal line concludes with lyrics: "sing in the fall, To God, the kind Father, Who cares for us all." The piano accompaniment features a slower, more expressive style indicated by the marking "largando e poco rit." (ritardando and a little slower).

From *The Mayflower*

BABY JESUS, FAST ASLEEP

NANCY BYRD TURNER

Old French Carol

1. Ba - by
2. Lit - tle

p leggiero *mf* *acc. leggerissimo* *p*

Je - sus, fast a - sleep, With Ma - ry's face a - bove thee, Shep - herds
child, Wise - men from far Most king - ly pres - ents brought thee; Near thy

piu f

watch - ing o'er their sheep Had an - gel ti - dings of thee. Ba - by
dwell - ing stood the star, All hearts bowed down be - fore thee. With the

cres -

Je - sus, ly - ing fast a - sleep, We come to praise and love thee.
Wise - men com - ing from a - far, We has - ten to a - dore thee.

cen - do *f*

THE BLESSED BABY JESUS

(This old Walloon Noel is perhaps best sung unaccompanied; but for those who prefer some support for the voices an accompaniment is added suggestive of old rustic instruments, some of which had a drone like the bagpipe. The accompaniment should be played very lightly throughout.)

KATHERINE MERRILL

Walloon Carol

1. The bless - ed ba - by Je - sus Was born on Christ - mas day;
 2. Now ev - ery Christ - mas morn - ing, For lit - tle Je - sus' sake,

p leggiero

His cra - dle was a man - ger, His pil - low made of hay.
 We sing our Christ - mas car - ols And Christ - mas pres - ents make.

The an - gel voic - es were sing - ing; The Wise - men fol - lowed the star,
 Sing glo - ry! hal - le - lu - jah! And peace, good - will to men!

And brought to lit - tle Je - sus Rich pres - ents from a - far.
 Sing glo - ry! hal - le - lu - jah! And peace on earth a - gain!

leggerissimo *poco rit.*

THE FRIENDLY BEASTS

ROBERT DAVIS
Andantino

XII Century
Arranged by CLARENCE DICKINSON
Chorus

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked 'Andantino'. The score begins with a vocal line that enters on the second measure with the lyrics '1. Je - sus, our broth - er,'. The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The lyrics continue: 'strong and good, Was hum - bly born in a sta - ble rude, And the friend - ly beasts a - round him stood, Je - sus, our broth - er, strong and good.' The score concludes with a double bar line.

(Different children take the solo parts.)

Solo:

- 2 I, said the donkey shaggy and brown,
I carried his mother up hill and down,
I carried her safely to Bethlehem town;
I, said the donkey shaggy and brown.

Solo:

- 3 I, said the cow all white and red,
I gave him my manger for his bed,
I gave him my hay to pillow his head;
I, said the cow all white and red.

Solo:

- 4 I, said the sheep with curly horn,
I gave him my wool for his blanket warm,
He wore my coat on Christmas morn;
I, said the sheep with curly horn.

Solo:

- 5 I, said the dove, from the rafters high,
Cooed him to sleep that he should not cry.
We cooed him to sleep, my mate and I;
I, said the dove, from the rafters high.

Chorus:

- 6 And every beast, by some good spell,
In the stable dark was glad to tell
Of the gift he gave Immanuel;
The gift he gave Immanuel.

LOOK, SHEPHERDS! A LIGHT

Free translation by KATHERINE MERRILL

C. REINECKE

In a manner both joyous and stately

1. Look, shepherds! a light Shines clear thro' the night. From heaven downward winging, The
 2. Make haste, shepherds mild, To wel-come the child, Your pipes so soft - ly blowing, With

an - gels come a - sing-ing. Good news, far and near! The Christ-child is here.
 love - ly songs o'er - flow-ing. Re - joice, far and near! The Christ-child is here.

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THE CHRISTMAS STAR

Author unknown

GRACE WILBUR CONANT

p
 Lit - tle stars that wan - der in the great, deep blue, I have of - ten
poco cres.
 won - dered if you ev - er knew How there came one like you, lead - ing

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molto cres. *f*

wise old men From the East, thro' Ju-dah, down to Beth-le-hem!

40

OH, COME, LITTLE CHILDREN

KATHERINE MERRILL
Joyously

Walloon Carol

1. Oh, come, lit-tle chil-dren, and joy-ful-ly sing Of the lit-tle Lord Je-sus, our
2. The shepherds were watching their flocks on the hill, The an-gels were sing-ing their

Sav-iour and King! In a man-ger of Beth-le-hem once he was born, On a
song of good-will, Of . peace and good-will, when the Sav-iour was born; On a

poco rit.

glad Christ-mas morn, Lit-tle Je-sus was born, Hal-le-lu-jah! Christ was born.

poco rit.

THE SHEPHERDS' STORY

(The questions may be sung by a group of the older ones among the children, or by the teacher or some soloist, the replies of the shepherds by a group of the youngest children. There are possibilities of dramatization in this little dialogue-song.)

G. W. C.

Ancient Noel

PEOPLE: 1. Good shepherds, draw near, and tell us the sto-ry; Good
 2. And what did you hear, what news are you bringing? Oh,
 3. And where did you go to look for the to-ken, Oh,

shep-herds, draw near,—what saw you this night? SHEP—This night in the field there
 what did you hear,—something of great worth HERDS—“All glo-ry to God,” the
 where did you go, you men of the wild? To Beth-le-hem town, as the

lar - gan - do

shone a great glo-ry, This night in the field we saw the strange light.
 an - gels were sing - ing; “All glo-ry to God, and peace up - on earth!”
 an - gels had spo - ken; To Beth - le - hem town,—and we found the Christ-child.

lar - gan - do

BETHLEHEM

NANCY BYRD TURNER
Allegretto

GRACE WILBUR CONANT

Once there was a

lit - tle town Up - on a qui - et hill; There the ba - by Je - sus lay, Ver - y sweet and

still. Far a - way and far a - way, — But we praise it, Christ - mas Day; But we

ppp misterioso *cres - cen - do*

praise it, but we praise it, but we praise it, Christmas Day. *R.H.*

piu f *f* *R.H.* *L.H.* *ral - len - tan - do*

(Chimes)

Ped. *

SHINE, CHRISTMAS STAR

NANCY BYRD TURNER

GRACE WILBUR CONANT

Very rhythmically

Shine, shine, Christ-mas star, Love-ly and far, love-ly and far,

Shine sil-ver-ly o-ver the snow, Glim-mer and glow, glim-mer and glow!

Here in the window our can-dle's a-light, One lit-tle can-dle, so rud-dy and bright.

mar-ca-to *e poco rit.*

Look, star, bright and true, Our can-dle is talk-ing to you! .

f mar-ca-to *e poco rit.*

The score is written in 6/8 time with a key signature of two sharps (F# and C#). It features a vocal melody line and a piano accompaniment. The piano part includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Performance instructions include *Very rhythmically*, *cres-cen-do*, *mar-ca-to*, *e poco rit.*, and *f*. The lyrics are written below the vocal line, with some words hyphenated across measures.

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MERRY CHRISTMAS

BERTHA M. RHODES

A. B. PONSONBY

poco rit. *a tempo*

1. Mer - ry, mer - ry Christ - mas to moth - er dear! Lov - ing moth - er,
 2. Mer - ry, mer - ry Christ - mas to fa - ther dear! Gen - tle fa - ther,
 3. Mer - ry, mer - ry Christ - mas to broth - er dear! Christ - mas can - dles
 4. Mer - ry, mer - ry Christ - mas to sis - ter dear! Shin - ing bright, the
 5. Mer - ry, mer - ry Christ - mas we wish to all! Lit - tle chil - dren

mf *poco rit.* *p a tempo*

wise to know How a lit - tle child should grow,—Mer - ry, mer - ry Christ - mas,
 tall and strong, Work - ing for us all day long,—Mer - ry, mer - ry Christ - mas,
 burn - ing bright Light the Christ - child through the night. Mer - ry, mer - ry Christ - mas,
 Christ - mas star Sheds its hap - py beams a - far. Mer - ry, mer - ry Christ - mas,
 wake to say, "This is hap - py Christ - mas Day." Mer - ry, mer - ry Christ - mas,

mp

poco rit.

Mer - ry, mer - ry Christ - mas, Mer - ry, mer - ry Christ - mas to moth - er dear!
 Mer - ry, mer - ry Christ - mas, Mer - ry, mer - ry Christ - mas to fa - ther dear!
 Mer - ry, mer - ry Christ - mas, Mer - ry, mer - ry Christ - mas to broth - er dear!
 Mer - ry, mer - ry Christ - mas, Mer - ry, mer - ry Christ - mas to sis - ter dear!
 Mer - ry, mer - ry Christ - mas, Mer - ry, mer - ry Christ - mas we wish to all!

f *poco rit.*

THE CHRISTMAS TREE

(After the song the children may join hands and circle around the tree.)

NANCY BYRD TURNER

GRACE WILBUR CONANT

Gaily

Mer - ri - ly, mer - ri - ly, Tell of the Christ-mas tree, Toys in the

mp

branch - es And toys at the root! Mer - ri - ly, mer - ri - ly,

mf

poco largando

Sing of the Christ-mas tree! When did a tree bear Such won - der - ful fruit?

a tempo

f poco largando

lightly and daintily

p

poco piu f

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems. The first system begins with the tempo marking 'Gaily'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system features a 'poco largando' (slowing down) instruction, followed by a return to 'a tempo' (normal speed). The piano part in this system has a forte (*f*) dynamic with a 'poco largando' marking. The fourth system is marked 'lightly and daintily' and begins with a piano (*p*) dynamic, followed by a 'poco piu f' (poco fortissimo) instruction.

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poco rit. *a tempo mf*
f *poco rit.* *a tempo pp*

46

FOR MOTHER

Words and melody by BERTHA M. RHODES

Merrily

1. Oh, what shall we give on Christ-mas Day To moth - er dear, to moth - er dear? Some
 2. And this we shall say on Christ-mas Day, "Now close your eyes and close your eyes; Now
mf
 hap - py surprise on Christmas Day We'll give to mother dear. .
 open them wide on Christmas Day And (*Omit*) look at your sur - prise!"
f *mar - ca - to*

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ALFARATA HILTON

A. B. PONSONBY

With spirit

1. A - mer - i - ca, A - mer - i - ca! Our hearts be - long to thee;
 2. A - mer - i - ca, A - mer - i - ca! Our hearts be - long to thee;

mf

For fer - tile fields and riv - ers wide And cit - ies fair to see.
 For school and church and hap - py homes, For friends and fam - i - ly.

REFRAIN

A - mer - i - ca, A - mer - i - ca! A pleas - ant land to see,
 A - mer - i - ca, A - mer - i - ca! A friend - ly place to be,

mf *cres* - *cen* - - *do* *mol* - *to*

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marcato e poco rit. *mar - ca - to*

A - mer - i - ca, A - mer - i - ca! Our hearts be - long to thee.

f marcato e poco rit. *mar - ca - to*

48

MY COUNTRY, 'TIS OF THEE

AMERICA

SAMUEL F. SMITH

HENRY CAREY

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God, to thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing; Long may our land be bright With free - dom's

pil - grims' pride, From ev - ery moun - tain - side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King.

BLUE SKY, SOFT AND CLEAR

A. R. MINTER

EASTER SONG

Bohemian Folk-song

Moderato

1. Blue sky, soft and clear, Bird songs, far and near, Gay lit - tle blades of grass
 2. Blue sky, soft and clear, Bird songs, far and near; Lift up your shin - ing head,
 3. Blue sky, soft and clear, Bird songs, far and near; God gives the sun and rain,

Nod as the chil - dren pass, — East - er is here, East - er is here!
 Flower that we thought was dead, — East - er is here, East - er is here!
 God brings back life a - gain, — East - er is here, East - er is here!

p *pp* *cres* *cen* *do* *f* *p*

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SLEEP, LITTLE SEED

LOUISE M. OGLEVEE

W. G. OGLEVEE

1. Sleep, sleep, sleep, lit - tle seed, Sleep through the win - ter long.
 2. Sleep, sleep, sleep, lit - tle seed, Hid - den from sight a - way.

Wake, wake, wake in the spring, Wake with the blue - bird's song.
 Wake, wake, wak - en and grow, Wak - en for East - er Day.

THE BELLS OF EASTER

KATHERINE MERRILL

A. B. PONSONBY

Allegretto

1. The bells of East - er sweet - ly ring, And lit - tle chil - dren
2. For Christ is ris - en from the dead, And ev - ery flower lifts

mp

Ped. *

sweet - ly sing, While all the love - ly flow - ers gay Are sing - ing songs of
up its head, While all the bells of East - er ring, And lit - tle chil - dren

Ped. *

f *p* *mf marcato*

joy to - day, — Sing - ing, sing - ing, songs of joy to - day.
sweet - ly sing, — Chil - dren, chil - dren, chil - dren sweet - ly sing.

f *p* *mf marcato*

Ped. *

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LITTLE PAGEANT FOR ARBOR DAY

MARCH PRELUDE

GRACE WILBUR CONANT

With measured and stately movement

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first system starts with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic. The third system has a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The fourth system includes a *piu f* (further forte) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with an *8va* marking. The fifth system begins with a *poco rit.* (ritardando) marking and also ends with an *8va* marking.

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LITTLE PAGEANT FOR ARBOR DAY

MARGARET SANGSTER

SONG

G. W. C.

Firmly

We are plant-ing a tree,—For to - day and to - mor - row, For the blithe years to

be, For the com - fort of sor-row, For shel - ter and shade, For the song and the

wing, For the sun and the rain And the sweet showers of spring, For sum - mers and

au-tumns And win-ters to be, For storms and for calms, We are planting a tree.

mar - ca - to Repeat march if desired

mar - ca - to 8va

FLOWER SONG FOR MEMORIAL DAY

NANCY BYRD TURNER

GRACE WILBUR CONANT

Gravely and deliberately

1. Grow, wee vi - o - let; bloom, fair rose!
2. Smile, blue vi - o - let; shine, red rose!

Ferns, un - curl, when the warm wind blows! Lit - tle buds sleep - ing, hur - ry, a - wake,
Flut - ter, ferns, when the warm wind blows! Bright on the green mounds beau - ty make,

Do your part for the sol - diers' sake— Do your part for the sol - diers' sake!
All this day for the sol - diers' sake— All this day for the sol - diers' sake!

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CHILDREN WHO WALK IN JESUS' WAY

PROCESSIONAL FOR CHILDREN'S DAY

NANCY BYRD TURNER

GRACE WILBUR CONANT

With strong rhythm but not too fast

1. Chil - dren who walk in Je - sus' way, . Light shall go
 2. Chil - dren who choose him as . . their guide . Keep the good .
 3. Chil - dren who march where Je - sus leads, . They . shall be

with them, day by . day; . . They shall be free, .
 road what - e'er be - tide; . . They shall be strong, .
 his in thoughts and . deeds; . They shall have love, .

they shall be glad, Chil - dren who walk in Je - sus' way.
 they shall be safe, Chil - dren who choose him as . . their guide.
 they shall have joy, Chil - dren who march where Je - sus leads.

mf

marcato

ff

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SING, YE HAPPY CHILDREN

E. E. HEWITT

Not too fast

W. C. LEVEY

Arr. by GEO. B. NEVIN

1. Sing, ye hap - py chil - dren, sing with glad - ness; Let your sweet ho - san - nas
2. Sing, ye hap - py chil - dren, free - ly bring - ing Joy - ful hearts and voic - es

rise a - bove. Sum - mer's gold - en sun - beams ban - ish sad - ness,
this blest hour, While from wren and rob - in songs are ring - ing,

For they seem to tell us God is love. Let us join in tell - ing
Sing our Fa - ther's good - ness, sing his power. He it is who gives us

na - ture's sto - ry, Told so sweet - ly, o'er and o'er. Wood - land, field and mea - dow
pleas - ant sea - sons, All that makes this earth so fair. Grat - i - tude will find a -

f REFRAIN
show his glo - ry, Sing his prais - es ev - er - more. Sing, ye hap - py chil - dren,
bun - dant rea - sons For the songs that fill the air.

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sing with glad - ness, On this day of bless - ing, praise the Lord!

56. PRAISE GOD ON CHILDREN'S DAY

(A small group with good voices may sing this song, all the children joining in the line, "Praise God, on Children's Day," whenever it occurs.)

D. C. M.

Béarnaise Melody

Come, sing a song of greet-ing,—Praise God on Chil-dren's Day!
Glad in his house we're meet-ing,—Praise God on Chil-dren's Day!

Praise him for sum-mer weath-er, Praise him for flow-ers gay;
poco rit.

a tempo
Chil - dren and friends to - geth - er Praise God on Chil-dren's Day.
a tempo

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WELCOME, CHILDREN'S DAY

ALFARATA HILTON

A. B. PONSONBY

Allegretto

1. The sun is shin - ing high a - bove, Sweet flowers are ev - ery - where, The
 2. From far and near with lov - ing hearts To - day we've gath - ered here To

birds pour out their mu - sic Up - on the fra - grant air, While joy - ful bells the
 praise the heav - en - ly Fa - ther, Who holds all chil - dren dear. We lift our voic - es

REFRAIN

mes - sage ring And hap - py voic - es join and sing, Wel - come, Children's Day!
 clear and strong, And of - fer him our sweet - est song, —

cres. *ff* *poco rit.*
 Wel - come, Chil - dren's Day! Sing, sing, sing, Wel - come, Children's Day!

cres. *ff* *poco rit.*

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THE OUTDOOR WORLD

58

WHAT THE SEASONS BRING

A SONG FOR ALL THE YEAR ROUND

GERTRUDE MAYNARD

Old German Folk-song

1. What does au - tumn bring me,— Gold - en au - tumn
 2. What does win - ter bring me,— Frost - y win - ter
 3. What does spring - time bring me,— Love - ly spring - time
 4. What does sum - mer bring me,— Hap - py sum - mer

bring me? Ro - sy ap - ples, oh, so sweet, Peach - es, plums and
 bring me? Snow and ice and jol - ly fun, Christ - mas joy for
 bring me? Lit - tle vio - lets in the grass, Rob - in sing - ing
 bring me? Bees that hum a - mong the flowers, Play through all the

grapes to eat: This does au - tumn bring me.
 ev - ery one: This does win - ter bring me.
 as I pass: This does spring - time bring me.
 sun - ny hours: This does sum - mer bring me.

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TWO LITTLE BIRDS

Author unknown

GRACE WILBUR CONANT

As if telling a story

Two lit - tle birds, one au - tumn day, Sat on a tree to - geth - er. They

mf

flut - tered a - bout from bough to bough And talked a - bout the weath - er. "The

p

wind is blow - ing so cold," said they, "It chills us as we sing." So a -

dolente

way they flew to the sun - ny south, And there they stayed till spring; So a -

f gioioso *mp grazioso*

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poco rit.

way they flew to the sun - ny south, And there they stayed till spring.

f marcato

poco rit.

60

FALLING LEAVES

NANCY BYRD TURNER

GRACE WILBUR CONANT

Ver - y yel - low, ver - y brown, Ver - y bright and red,

mp *leggero*

Pat - ter, pat - ter, pat - ter down On my head.

poco cres.

Gold and crim - son, Buff and brown, Pat - ter down!

f *largando* *e* *poco rit.* *p* *pp*

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WELCOME TO AUTUMN

NANCY BYRD TURNER

A. B. PONSONBY

With spirit

1. In gar - den, field and mead - ow The grass is crisp and curled, A
 2. God gave us hap - py sum - mer, He gave us love - ly spring, And

mf

cross the chill - y hill - tops The swift high winds are whirled. There's
 win - ter nights and morn - ings, With all the joy they bring. Now

p

red on all the leaves, The corn's in gold - en sheaves, And
 au - tumn days are come, And bless - ed har - vest home, We

piu f

1 2
 sil - ver frost is sharp and bright Up - on the old brown world.
 lift our hearts to wel - come them, And (Omit) sing, sing, sing.

f

1 2

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THE BIRDS' FLIGHT

(Use either form of words given in the second measure, according to the season.)

G. W. C.

Norwegian Folk-song

Now the birds fly from the win - ter-time, From its chil - ly snow and rain;
(birds have flown)

But the win - ter will soon be o - ver, And the birds will come back a - gain.

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The first system shows the voice part with the lyrics 'Now the birds fly from the win - ter-time, From its chil - ly snow and rain;' and '(birds have flown)'. The second system shows the voice part with the lyrics 'But the win - ter will soon be o - ver, And the birds will come back a - gain.' The piano accompaniment consists of chords and single notes in the right hand and chords in the left hand.

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A WINTER DAY

FRANCES FELBER WELD

Slav Folk-song

With spirit

1. Whirl - ing round and round, Cover - ing all the ground,
2. Down the hill we go, Fly - ing through the snow.

Now the pure white snow is fall - ing Gen - tly, with - out sound.
Win - ter is the jol - liest time Of all, we chil - dren know.

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The first system shows the voice part with the lyrics '1. Whirl - ing round and round, Cover - ing all the ground, 2. Down the hill we go, Fly - ing through the snow.' The second system shows the voice part with the lyrics 'Now the pure white snow is fall - ing Gen - tly, with - out sound. Win - ter is the jol - liest time Of all, we chil - dren know.' The piano accompaniment consists of chords and single notes in the right hand and chords in the left hand.

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WINTER SONG

NANCY BYRD TURNER

GRACE WILBUR CONANT

1. There's frost on the hill, There's snow in the air, The
 2. The wind's sing-ing on, Though the bird songs are dumb, The

birds are all still, And the boughs are all bare; But
 flow-ers are gone, But the snow-flakes are come. By

bright in our homes Burn fires of cheer. Win-ter's a beau-ti-ful
 day and by night, God seems ver-y near. Win-ter's a won-der-ful

Time of the year! Win-ter's a beau-ti-ful Time of the year!
 Time of the year! Win-ter's a won-der-ful Time of the year!

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BLOW, WIND

NANCY BYRD TURNER
Vigorously

GERTRUDE MAYNARD

Blow, wind, blow up and down, O - ver the

coun - try and o - ver the town; Blow, good wind, and

ff

poco rit. a tempo

sing me a song All the

poco rit. marcato a tempo

day long!

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8va

KEEP THOU OUR GARDEN

NANCY BYRD TURNER

A. B. PONSONBY

Here, Lord, our seeds we're sow-ing. Send rain and sun up - on them; Set winds a -

The first system of the hymn features a vocal melody in G major, 4/4 time. The lyrics are: "Here, Lord, our seeds we're sow-ing. Send rain and sun up - on them; Set winds a -". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

bove them blowing; Let harm and dan - ger shun them. Bring flower and precious food

The second system continues the melody and accompaniment. The lyrics are: "bove them blowing; Let harm and dan - ger shun them. Bring flower and precious food".

Forth from the fra-grant sod; Make thou our har-vest good, Keep thou our

The third system continues the melody and accompaniment. The lyrics are: "Forth from the fra-grant sod; Make thou our har-vest good, Keep thou our".

poco rit. reverently and more slowly
gar - den, God! Make thou our har-vest good, Keep thou our gar - den, God!

The fourth system concludes the hymn with a tempo change to *poco rit.* and a performance instruction of *reverently and more slowly*. The lyrics are: "gar - den, God! Make thou our har-vest good, Keep thou our gar - den, God!".

GREEN IN ALL THE MEADOWS

NANCY BYRD TURNER

A. B. PONSONBY

Gaily

1. Green in all the mead - ows, Green be - side the shore,
2. Blue on hill and moun - tain, Blue in sky and sea,

Flowers in the gar - den, Flowers by the door; Ev - ery year we meet her,
Birds in all the tree - tops Sing - ing joy - ful - ly; Ev - ery year we meet her,

Ev - ery time we greet her, Some-how spring is sweet-er Than she was be - fore.
Ev - ery time we greet her, Spring is sure - ly sweet-er Than she used to be.

THE SWALLOW

(Appropriate for dramatization)

MARIAN DOUGLAS

GRACE WILBUR CONANT

With quick, tripping movement

The li - lacs are in blos - som, The cher - ry flowers are white;

mf

This system contains the first two staves of music. The vocal line is in G major, 4/4 time, with a melody that is light and bouncy. The piano accompaniment is in the same key and time, featuring a simple harmonic support with some grace notes. The lyrics are 'The li - lacs are in blos - som, The cher - ry flowers are white;'.

I hear a sound a - bove me, A twit - ter of de - light.

piu f

This system contains the next two staves. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment includes some grace notes and a slight increase in dynamics to *piu f*. The lyrics are 'I hear a sound a - bove me, A twit - ter of de - light.'.

joyously, and a trifle less fast

It is my friend the swal - low, As sure as I'm a - live!

f poco rit.

a tempo

This system contains the third and fourth staves. The vocal line has a triplet of eighth notes. The piano accompaniment also features a triplet. The dynamics are marked *f poco rit.* and *a tempo*. The lyrics are 'It is my friend the swal - low, As sure as I'm a - live!'.

poco rit.

I'm ver - y glad to see you. Pray, when did you ar - rive?

mf

poco rit.

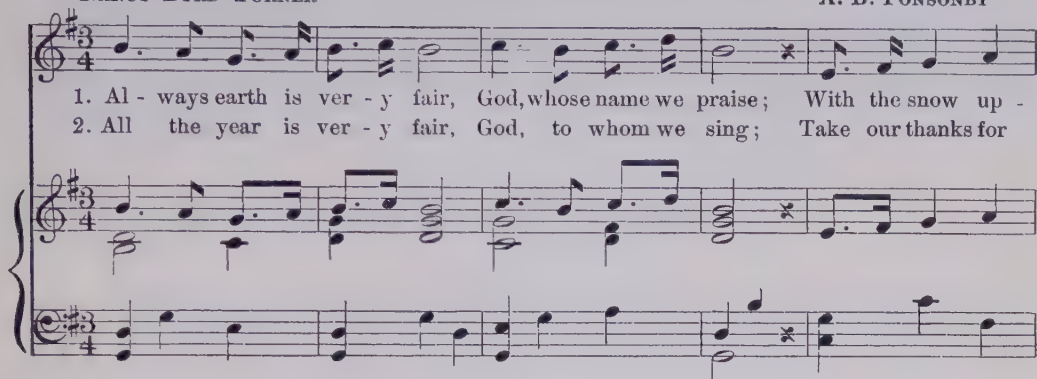
This system contains the fifth and sixth staves. The vocal melody is more melodic. The piano accompaniment includes a triplet. The dynamics are marked *mf* and *poco rit.*. The lyrics are 'I'm ver - y glad to see you. Pray, when did you ar - rive?'.

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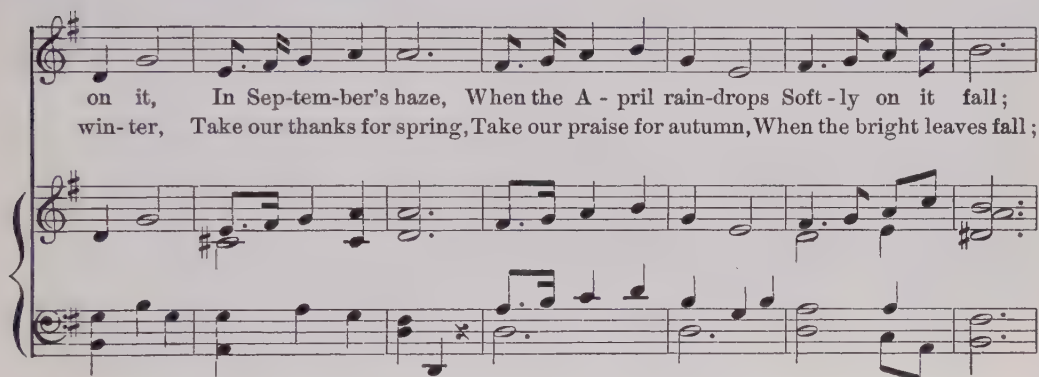
A SUMMER HYMN

NANCY BYRD TURNER

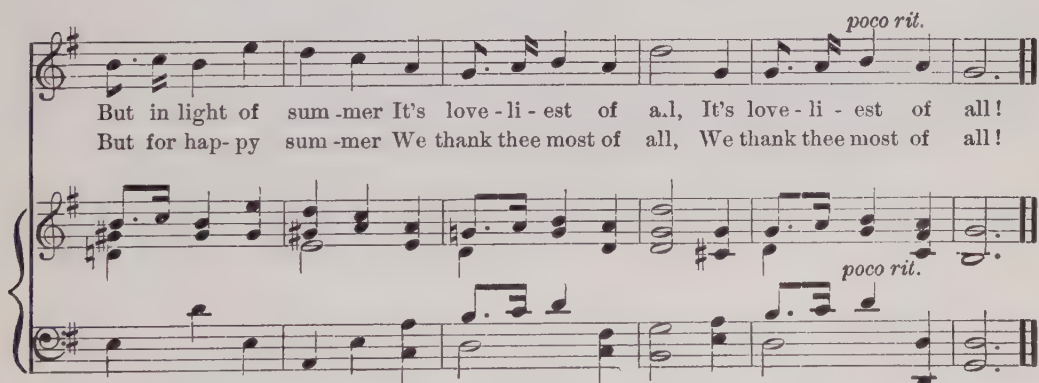
A. B. PONSONBY



1. Al - ways earth is ver - y fair, God, whose name we praise; With the snow up -
2. All the year is ver - y fair, God, to whom we sing; Take our thanks for



on it, In Sep-tem-ber's haze, When the A - pril rain-drops Soft - ly on it fall;
win-ter, Take our thanks for spring, Take our praise for autumn, When the bright leaves fall;



But in light of sum-mer It's love - li - est of a.l, It's love - li - est of all!
But for hap - py sum-mer We thank thee most of all, We thank thee most of all!

THE WEE BIRD IN THE WILLOW

NANCY BYRD TURNER

GRACE WILBUR CONANT

Smoothly and quietly

The wee bird in the wil-low, He has - n't an - y pil - low; He puts his head be -

mf *poco più f*

This musical score is for the song 'The Wee Bird in the Willow'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with the lyrics 'The wee bird in the wil-low, He has - n't an - y pil - low; He puts his head be -'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a crescendo marked *poco più f*.

neath his wing And goes to sleep, the ti - ny thing, — The wee bird in the wil - low.

rit - en - u - to *p e molto rit.*

rit - en - u - to *p e molto rit.*

This section continues the musical score. The vocal line concludes with the lyrics 'neath his wing And goes to sleep, the ti - ny thing, — The wee bird in the wil - low.' The piano accompaniment features a deceleration marked *rit - en - u - to* and a final section marked *p e molto rit.*

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THE ROSE

RUTH BREWER

GRACE WILBUR CONANT

Allegretto

Out in the gar - den blooms the rose,

p leggiero *poco rit. a tempo*

This musical score is for the song 'The Rose'. It features a vocal line and a piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is 3/4. The vocal line begins with the lyrics 'Out in the gar - den blooms the rose,'. The piano accompaniment starts with a piano (*p*) dynamic and includes a tempo change marked *poco rit. a tempo*.

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poco rit.

Sweet - est flower that ev - er grows, — Sweet - est flower that grows.

cres - *cen* - *do* *poco rit.* *a tempo*

marcato più f *p*

72

SUMMER SUN

ROBERT LOUIS STEVENSON

GRACE WILBUR CONANT

Great is the sun, and wide he goes Through emp-ty heaven with-out re- pose;

f Like a stately march

And in the blue and glow-ing days More thick than rain he showers his rays.

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HOW GAY AND BRIGHT

BERTHA M. RHODES

T. A. DORR

With the utmost lightness

1. How gay and bright, how fair and light, A cloud-let sails a-way, Where-
 2. He skims the brook be-neath the trees, He flies a- gainst the breeze; He
 3. The heaven-ly Fa-ther gives him wings, He gives the song he sings; When

e'er the winds shall har-bor it, While soft its shad-ows play.
 floats with clouds that sail on high And sings in sum-mer sky.
 shades of eve-ning soft-ly creep Gives child and bird-ling sleep.

REFRAIN

But no winds can say and no child can know Where a lit-tle bird will go,

No winds can say and no child can know Where a lit-tle bird will go.

mf

p

poco rit.

poco rit.

poco cres.

dim.

p

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SING A SONG OF SEASONS

ROBERT LOUIS STEVENSON

T. A. DORR

Sing a song of sea - sons! Some - thing bright in all!

The musical score for 'Sing a Song of Seasons' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in common time. The melody is simple and catchy, with lyrics that are easy to remember.

Flowers in the sum - mer, Fires in the fall!

poco rit.

This section of the score continues the melody from the previous section. It includes a piano accompaniment with a right hand in treble clef and a left hand in bass clef. The tempo marking 'poco rit.' (poco ritardando) is placed above the vocal line. The lyrics are 'Flowers in the summer, Fires in the fall!'.

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MY BRIGHT RED APPLE

Tr. G. W. C.

German Kindergarten Song

1. In - side my bright red ap - ple It . looks so white and fair;
2. And in each ti - ny cham - ber, All hid - den from the light,

The musical score for 'My Bright Red Apple' is in G major (one sharp) and common time. It features a vocal line and a piano accompaniment. The lyrics are in German and English. The melody is simple and suitable for children's songs.

As . if it were a lit - tle house, Five pret - ty rooms are there.
Two lit - tle seeds lie fast a - sleep And dream of sun - shine bright.

This section of the score continues the melody from the previous section. It includes a piano accompaniment with a right hand in treble clef and a left hand in bass clef. The lyrics are 'As if it were a little house, Five pretty rooms are there. Two little seeds lie fast a - sleep And dream of sun - shine bright.'.

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KITTY'S SONG

NANCY BYRD TURNER
Allegretto

GRACE WILBUR CONANT

Kit - ty cat, I'll smooth your fur, Smooth your fur,

mf

If you'll teach me how to purr, How to purr.

Purr, purr, loud and strong,—Who could learn a kit - ty's song?

Purr, purr, loud and strong, Purr, purr, purr!

f

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TINY SONGS FOR BEGINNERS

77

"GOD IS MY HELPER"

NANCY BYRD TURNER

GRACE WILBUR CONANT

1. "God is my help - er," this . . I know, What -
 2. When I wake ear - ly, this is my song: . .

The musical score for "God is my helper" is written for voice and piano. The voice part is in 3/4 time, key of B-flat major. The piano accompaniment is in 3/4 time, key of B-flat major. The score consists of two systems. The first system contains the first two lines of the song. The second system contains the remaining lines of the song, including the chorus.

ev - er I do and wher - ev - er I go.
 "God is my help - er' the whole . day long."

The musical score for "God is my helper" continues with the chorus. The voice part is in 3/4 time, key of B-flat major. The piano accompaniment is in 3/4 time, key of B-flat major. The score consists of two systems. The first system contains the first line of the chorus. The second system contains the second line of the chorus.

From *The Pilgrim Elementary Teacher*

78

A WEE PRAYER

EDITH C. RICE

G. W. C.

Fa - ther in heaven, we pray to thee That good chil - dren we may be.

The musical score for "A wee prayer" is written for voice and piano. The voice part is in common time, key of C major. The piano accompaniment is in common time, key of C major. The score consists of two systems. The first system contains the first line of the song. The second system contains the second line of the song.

From *The Children's Year*, by GRACE WILBUR CONANT. Used by permission of MILTON BRADLEY Co.

IN TINY NESTS

NANCY BYRD TURNER

GRACE WILBUR CONANT

Not too fast

The musical score for 'In Tiny Nests' is written for voice and piano. It features a treble and bass clef for the piano part and a single treble clef for the voice. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody is simple and gentle, with lyrics written below the notes. The piano accompaniment consists of chords and single notes that support the vocal line.

In ti - ny nests a - mong the leaves, In bush and tree and shel-tered eaves,
All warm and safe and un - a - fraid— God loves so well the birds he made!

*marcato
e poco rit.*

FROM THE CONGREGATIONAL SUNDAY-SCHOOL EXTENSION SOCIETY

80 WHEN JESUS WALKED THIS EARTH OF OURS

NANCY BYRD TURNER

G. W. C.

The musical score for 'When Jesus Walked This Earth of Ours' is written for voice and piano. It features a treble and bass clef for the piano part and a single treble clef for the voice. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The melody is simple and gentle, with lyrics written below the notes. The piano accompaniment consists of chords and single notes that support the vocal line.

When Je - sus walked this earth of ours He
loved the lit - tle grow - ing flowers, The lit - tle grow - ing flowers.

FROM THE CONGREGATIONAL SUNDAY-SCHOOL EXTENSION SOCIETY

THE CHURCH BELLS

D. M.

T. A. DORR

The church bells ring - ing sweet and clear Call out to peo - ple far and near,

"Oh, come to church! Come, sing and pray To God, on this his ho - ly day!"

This musical score is for the song 'The Church Bells'. It is written in D major (one sharp) and common time (C). The melody is simple and hymn-like. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The lyrics are: 'The church bells ring - ing sweet and clear Call out to peo - ple far and near,' and 'Oh, come to church! Come, sing and pray To God, on this his ho - ly day!'.

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PRAISE SONG

FRANCES WELD DANIELSON

GRACE WILBUR CONANT

Reverently

We thank the heaven - ly Fa - ther, We thank the heaven - ly

Fa - ther, We thank the heaven - ly Fa - ther, kind and good.

This musical score is for the song 'Praise Song'. It is written in D major (one sharp) and common time (C). The melody is simple and hymn-like. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The lyrics are: 'We thank the heaven - ly Fa - ther, We thank the heaven - ly' and 'Fa - ther, We thank the heaven - ly Fa - ther, kind and good.'.

From *Object Lessons for the Cradle Roll*. Copyright, 1915, by FRANCES WELD DANIELSON

MY FAMILY

(The finger play may be commenced with the first finger, omitting the thumb.)

GERTRUDE MAYNARD

Bohemian Folk-song

Second time p

Do you see my fam - i - ly here? Fa-ther, moth-er, sis - ter, broth-er,

Second time p

Oh, how well they love each oth - er! Do you see my fam - i - ly dear?

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BIRTHDAY CHILD

From a Breton Folk-tune

Birth - day Child, to you we sing,— Hap - py birth - day greet - ing!

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MOTHER BIRDS

ELIZABETH CUSHING TAYLOR

Breton Folk-song

Oh, moth - er birds know what is best For ba - by birds with-in the nest!

The musical score for 'Mother Birds' is in 6/8 time, key of B-flat major. It features a vocal melody with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score ends with a double bar line.

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MOTHER CALLS US IN THE MORNING

ELIZABETH CUSHING TAYLOR

GRACE WILBUR CONANT

Briskly

Moth - er calls us in the morn - ing When the sun is high;

The first system of the musical score for 'Mother Calls Us in the Morning' is in 3/4 time, key of B-flat major. It features a vocal melody with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score ends with a double bar line.

When we go to bed at night Stars are in the sky.

The second system of the musical score for 'Mother Calls Us in the Morning' is in 3/4 time, key of B-flat major. It features a vocal melody with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score ends with a double bar line. Performance markings include *poco rit.* and *rall.* above the vocal line and *poco rit.* and *rall.* below the piano line.

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87

FATHER MAKES THE MONEY

FRANCES WELD DANIELSON

T. A. DORR

Fa - ther makes the mon - ey, Moth - er cooks the food,

The musical score for 'Father Makes the Money' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and catchy, with lyrics that are easy to remember. The piano accompaniment provides a steady harmonic support.

Hap - py lit - tle chil - dren help by be - ing good.

The second system of the musical score continues the melody and accompaniment. The lyrics are 'Hap - py lit - tle chil - dren help by be - ing good.' The music concludes with a final chord in the piano and a double bar line.

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88

TICK, TOCK

R. A. MINTER

From a German Folk-song

Lightly

"Tick, tock, tick, tock," sings the clock, "If you wait, You'll be late."

The musical score for 'Tick, Tock' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is a simple, rhythmic tune that mimics the sound of a clock. The piano accompaniment consists of a steady eighth-note pattern.

"Tick, tock, tick, tock," sings the clock, Sings our friend the clock.

The second system of the musical score continues the melody and accompaniment. The lyrics are 'Sings our friend the clock.' The music concludes with a final chord in the piano and a double bar line.

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MY SHINY SHOES

(Clothing worn by the children should be substituted.)

FRANCES WELD DANIELSON

A. B. PONSONBY

1. My shin - y shoes are new, you see; My moth - er put them
 2. My warm, red coat is new, you see; My moth - er put it

on for me, My moth - er put them on for me.
 on for me, My moth - er put it on for me.

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O GRANDMOTHER, TELL ME

(One child impersonates the grandmother. The others sing to her, and she suggests bringing her shawl, or fanning her, or doing an errand, which they act out in pantomime.)

FRANCES WELD DANIELSON

A. B. PONSONBY

O grand - moth - er, tell me, Just what can I do?

O grand - moth - er, tell me, To show I love you?

poco rit.

poco rit.

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91

WHAT CAN I DO?

(After singing this, the children show in pantomime helpful acts and tell words that give pleasure, such as "please" and "thank you.")

FRANCES WELD DANIELSON

T. A. DORR

What can I do, What can I say, To make moth - er

hap - py to - day? . Pantomime. The concluding music may be used with or after it.

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92

PRETTY PUSS

KATHERINE MERRILL

Folk-song from Languedoc

Pret - ty Puss is my lit - tle play - mate, And she fol - lows me ev - ery - where.
She will purr when I stroke her soft - ly While we sit in the eas - y chair.

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BIRDS IN WINTER

(This may be dramatized.)

BERTHA M. RHODES

German Folk-song

Pret - ty bird - ies, chirp - ing in the sun, Seek - ing food up - on a snow - y day,

I will give you man - y a crumb; Take your fill, then fly a - way!

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THE GOOD RED HEN

KATHERINE MERRILL

G. W. C.

The good red hen has yel - low feet; She gives us nice fresh eggs to eat.

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95

OUR BUNNY'S SO FUNNY

KATHERINE MERRILL

GRACE WILBUR CONANT

Our bun - ny's so fun - ny, He wig - gles his nose,
And then hops a - way On the tips of his toes.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is simple and catchy, with a repeating eighth-note pattern in the piano accompaniment.

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96

WHAT OUR PETS SAY

KATHERINE MERRILL

GRACE WILBUR CONANT

Very rhythmically

The dog says, "Bow wow, Come play with me now!"
The cat says, "I'll purr, If you'll stroke my fur."
The bird says, "I'll sing, If bird - seed you'll bring."
The gold - fish can't speak, But play hide - and - seek.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The melody is more complex and rhythmic than the previous song, with a repeating eighth-note pattern in the piano accompaniment.

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97

MOTHER GOOSE AND FATHER GANDER

KATHERINE MERRILL
Scherzando

GRACE WILBUR CONANT

Moth - er Goose and Fa - ther Gan - der, Up and down the farm they wan - der,

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking.

rall - en - tan - do

Give us down and feathers white To make our pil - lows for the night, for the night.

rall - en - tan - do

This section continues the musical score. The vocal line includes the tempo marking 'rall - en - tan - do' above the notes. The piano accompaniment also features the 'rall - en - tan - do' marking and a piano (p) dynamic marking. The score concludes with a double bar line.

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98

THE LITTLE BUSY BEE

KATHERINE MERRILL

G. W. C.

The lit - tle bus - y bee Makes hon - ey for our tea.

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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99

I LOVE LITTLE PUSSY

JANE TAYLOR

Arr. from E. SILCHER

1. I love lit - tle pus - sy, her coat is so warm,
 2. I'll sit by her side, and I'll give her some food,

And if I don't tease her, she'll do me no harm.
 And she'll love me be - cause I am gen - tle and good.

100

MY SQUIRREL

GERTRUDE MAYNARD

French Air

Here comes my lit - tle squir - rel, Dressed all in fur - ry gray;

He takes my nut so quick - ly, Then hides it safe a - way.

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101

IN GRANDPA'S BARN

ELIZABETH CUSHING TAYLOR

A. B. PONSONBY

Allegretto

Musical score for 'In Grandpa's Barn'. The score is in G major (one sharp) and common time (C). It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The lyrics are: 'In grand - pa's barn the pig - eons coo A - bove the door to'.

Continuation of the musical score for 'In Grandpa's Barn'. The lyrics are: 'wel - come you, And friend - ly cows say, "Moo - oo - oo," In grand - pa's barn.'

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102

CREAM

NANCY BYRD TURNER

GRACE WILBUR CONANT

Briskly

Musical score for 'Cream'. The score is in D major (two sharps) and common time (C). It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The tempo is marked 'Briskly'. The lyrics are: 'Cream from the red cow, Cream from the white;'. The piano part begins with a forte (f) dynamic.

Continuation of the musical score for 'Cream'. The lyrics are: 'Ev - ery one can have a bowl Of bread and milk to - night.'

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103

STILL AND WHITE

NANCY BYRD TURNER

GRACE WILBUR CONANT

Quickly

Musical score for 'Still and White'. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'Lit - tle, light, All the night Flakes come fall - ing, Still and white.' The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo/mood is marked 'Quickly'. The piano part features chords and some single notes, with some measures marked with an 'x'.

Continuation of the musical score for 'Still and White'. The vocal line continues with the lyrics: 'Soft as flour In a mill, See them on The win - dow - sill!'. The tempo/mood is marked 'poco rit.'. The piano accompaniment continues with chords and single notes, also marked with 'poco rit.'.

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104

SNOWFLAKES

Words and music by BETH NOXON

Musical score for 'Snowflakes'. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. The tempo/mood is marked 'Softly'. The lyrics are: 'Snow-flakes are fall - ing like feath - ers, Down, down, down. down.' The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features chords and single notes, with some measures marked with an 'x'. There are first and second endings marked '1' and '2'.

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RAIN, RAIN

(The children may vary the second line, as, "Make the grass all green again.")

Author unknown

A. B. P.

Musical score for "Rain, Rain" in G major, 2/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has a melody with some rests marked with an 'x'. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand.

Rain, rain, spring-time rain! Bring the flow - ers back a - gain.

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PUSSY WILLOW

Words and music by BETH NOXON

Quick and lively

Musical score for "Pussy Willow" in C major, 2/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has a melody with some rests marked with an 'x'. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand.

Pus - sy wil - low, soft and gray, Paid her first spring call to - day ;

Continuation of the musical score for "Pussy Willow". The vocal line continues with the melody and rests. The piano accompaniment continues with the harmonic pattern.

'Twas so cold she wore her furs,— Pus - sy, pus - sy wil - low !

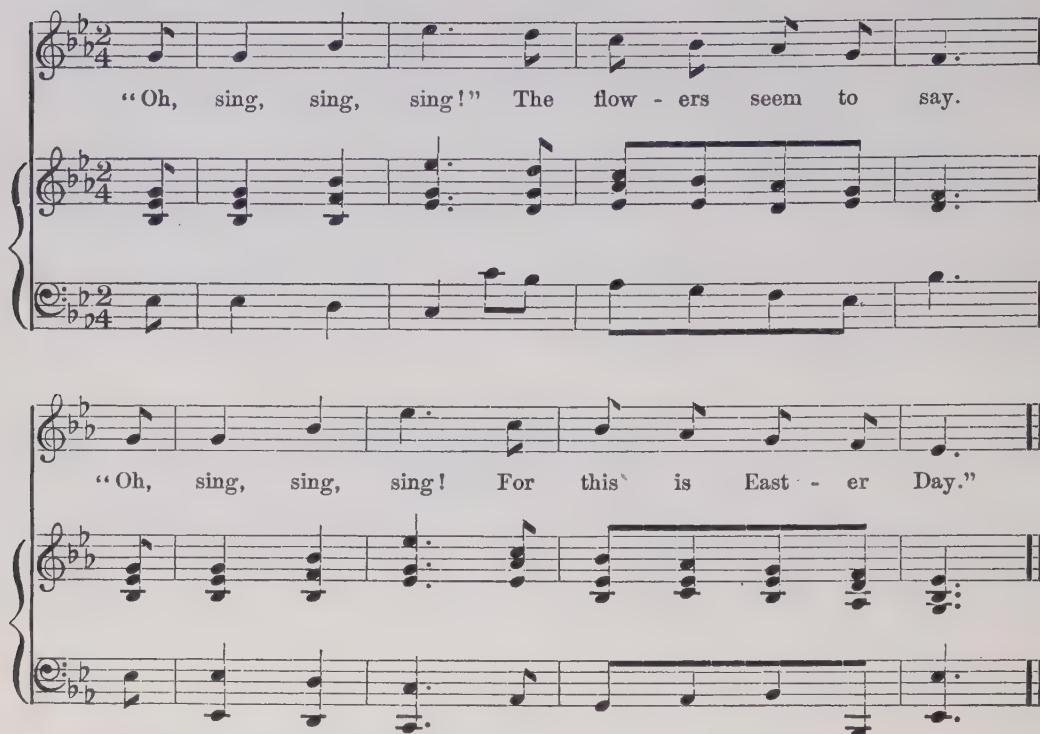
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107

OH, SING, SING, SING

R. A. MINTER

SCHUBERT



“Oh, sing, sing, sing!” The flow - ers seem to say.

“Oh, sing, sing, sing! For this is East - er Day.”

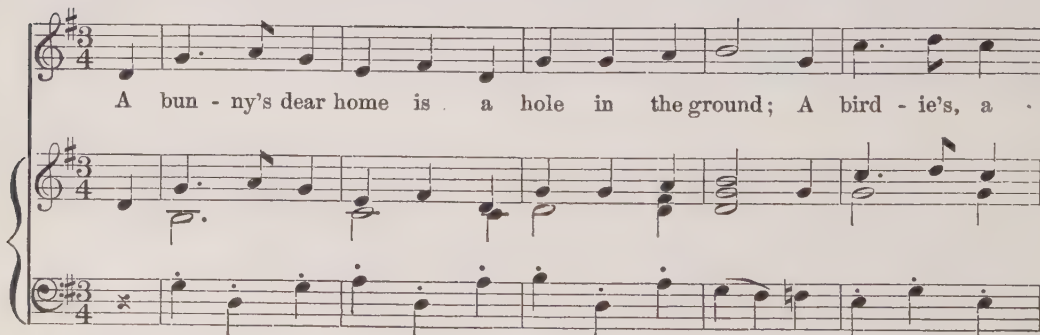
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108

HOME

HERBERT SCHOLFIELD

GRACE WILBUR CONANT



A bun - ny's dear home is a hole in the ground; A bird - ie's, a

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nest in a tree; . . . But wher - ev - er my fa - ther and

moth - er are found, Is home for my dol - lies and me. . . .

poco rit.

109

SEE THE BUSY HONEY-BEE

ELIZABETH CUSHING TAYLOR

A. B. PONSONBY

Gaily

See the bus - y hon - ey bee; Win - ter days are com - ing.

Though he can - not stop for play, Yet he keeps on hum - ming.

Bz - z - z - z Bz - z - z - z Bz - z - z - z - z - z.

(Spoken)

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110

THE CHRISTMAS BELLS ARE RINGING

KATHERINE MERRILL

A. B. PONSONBY

With simplicity

The Christ-mas bells are ring - ing And this is what they say :

mar - ca - to
 "A mer - ry, mer - ry Christ - mas To all, this Christ - mas Day!"

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111

SHINE, LITTLE CANDLES

MAUD LINDSAY

ELSIE A. MERRIMAN

1. Shine, lit - tle can - dles, Shine, stars a - bove,
 2. Poor was the sta - ble Where he was born;
 3. No pil - low had he, No bed but hay;
 4. Shine, lit - tle can - dles, Shine, stars a - bove,

Prais - ing the Christ - child, God's gift of love.
 Cows watched his sleep - ing That won - drous morn.
 Yet heav - en's glo - ry Shone where he lay.
 Prais - ing the Christ - child, God's gift of love.

From *Bobby and the Big Road*, by MAUD LINDSAY. Used by permission of LOTHROP, LEE AND SHEPARD

LITTLE HOME SONGS

112

WHAT CAN BABY DO

(The activities of the growing child may suggest other stanzas in similar form.)

LUCY E. LOW

English Folk-song

What can ba - by do, Oh, what can ba - by do? Just pat - a - cake, and

The first system of the song features a vocal melody in G major (one flat) and 2/4 time. The lyrics are: "What can ba - by do, Oh, what can ba - by do? Just pat - a - cake, and". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

pat - a - cake, And play at peek - a - boo. And play at peek - a - boo, And

The second system continues the melody and accompaniment. The lyrics are: "pat - a - cake, And play at peek - a - boo. And play at peek - a - boo, And".

play at peek-a-boo; Just pat - a - cake and pat - a - cake, And play at peek-a - boo.

The third system concludes the piece. The lyrics are: "play at peek-a-boo; Just pat - a - cake and pat - a - cake, And play at peek-a - boo." The notation ends with a double bar line.

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THE PLEASANT DARK

A BEDTIME SONG

SARAH GRAMES CLARK

GRACE WILBUR CONANT

Softly, in a crooning fashion

1. The cun-ning lit-tle bird-ies, with their moth-ers in the
 2. fun-ny lit-tle rab-bits, with their moth-ers safe from
 3. hap-py lit-tle children, when they're tucked in-to their

nest, Love the dark, the friend-ly dark. The
 sight, Love the dark, the friend-ly dark. They
 beds, Love the dark, the friend-ly dark. They

heaven-ly Fa-ther sends it and it gives them qui-et rest. He makes the dark,
 eud-dle down so hap-pi-ly when God puts out the light, And makes it dark,
 know the soft gray cur-tain that God hangs a-bove their heads Is just the dark,

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the pleas - ant dark. 2. The
 the pleas - ant dark. 3. And
 the pleas - ant (Omit) dark.

I and 2 *3*

rall. *pp*

114

WHAT DOES THE CLOCK SAY?

Words and music by EDNA M. SHAW

With even rhythm

What does the clock say? Tick, tick, tick; All the night and all the day, Tick, tick, tick;

Tick, tick, tick, tick, tick, tick, tick, — Lis - ten and you'll hear it say, Tick, tick, tick.

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G. W. C.

FERD. HILLER

Slowly

1. Soft - ly blows the wind of the west! . All the lit - tle
 2. Soft - ly blows the wind of the west! . All the lit - tle

birds are sleep - ing, And the night comes slow - ly creep - ing; Moth - er's own
 lambs are sleep - ing, In their wool - ly moth - ers' keep - ing; Moth - er's own

bird . is safe in its nest, . is safe in its nest. .
 lamb . may qui - et - ly rest, . may qui - et - ly rest. .

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THE BROWN MOTHER HEN

R. A. MINTER

Bohemian Folk-song

Con moto

1. Down in the farm-yard, see, there are chick-ens ten, Out for a
 2. Down in the farm-yard, see, there are chick-ens ten, Seek-ing their
 3. Down in the farm-yard, see, there are chick-ens ten, Tak-ing a

walk with the brown moth-er hen. Ten down-y lit-tle chick-ens! Proud is she
 din-ner with wise moth-er hen,—Ten ea-ger lit-tle chick-ens, An-swer-ing
 rest with the good moth-er hen. Ten tir-ed lit-tle chick-ens Snug-gle them

then, Step-ping so state-ly, the brown mother hen; Step-ping, and stop-ping, and
 when Called to come quick-ly by wise moth-er hen; Scratch-ing, and cluck-ing, and
 then Un-der the feath-ers of good moth-er hen; Warm-ly and soft-ly she

step-ping a-gain, “Fol-low me, chicks,” says the brown moth-er hen.
 scratch-ing a-gain, “Din-ner is served,” says the wise moth-er hen.
 broods them a-gain Un-der her wings, does the good moth-er hen.

ILLUSTRATIVE OF A VALUABLE FORM OF SELF-EXPRESSION

By a girl four years old



I love you, grand - ma.

Moon, . . . shin - ing so bright in the sky!

Hur - rah! hur - rah! I love my flag!

Praise him, sun and moon! Praise him, all ye stars of light!

Oh, lit - tle pat - ter rain - drops, Oh, pat - ter, pat - ter down;



Glo - ry to God in the high - est!

WORK AND GAMES

118

CAREFUL WORKMEN

ALFARATA HILTON

A. B. PONSONBY

1. Dear Lord, who shaped our world so fair And
2. Oh, help us faith - ful - ly to do The

mf

This system contains the first two lines of the song. It features a vocal melody in treble clef with a 6/8 time signature and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part includes a mezzo-forte (*mf*) dynamic marking.

set the stars on high, . . . Oh, make us care - ful
work we start to - day, . . . So this may be a

f

This system contains the third and fourth lines of the song. The vocal melody continues with a dotted note. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic marking.

work - men too, In ev - ery - thing we try! . . .
joy to see, And wor - thy thee, we pray! . . .

mp

This system contains the fifth and sixth lines of the song. The vocal melody concludes with a final note. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking.

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119

WE'RE GLAD TO SAY GOOD MORNING

Words and music by GRACE WILBUR CONANT

Good morn - ing! Good morn - ing! We're glad to say good morn - ing. This

hap - py day we'll work and play, But first we'll say good morn - ing.

poco rit.

poco rit.

The musical score for 'We're Glad to Say Good Morning' is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is simple and repetitive, with a chorus that repeats 'Good morn - ing! Good morn - ing! We're glad to say good morn - ing. This hap - py day we'll work and play, But first we'll say good morn - ing.' The piano accompaniment consists of chords and single notes that support the vocal line. The piece concludes with a 'poco rit.' (ritardando) marking.

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120

JOY SONG

KATHERINE MERRILL

German Air

My heart is so full of joy to - day I'm hap - py in work and song and play.

The musical score for 'Joy Song' is written for voice and piano. It features a key signature of one flat (B-flat) and a 6/8 time signature. The melody is lively and features many eighth and sixteenth notes. The piano accompaniment consists of chords and single notes that support the vocal line. The piece concludes with a double bar line.

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SING WHILE YOU'RE WORKING

FRANCES WELD DANIELSON

French Air

Sing while you're work - ing, Work while you sing, All in time to mu - sic.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Let your voic - es ring! Sing while you're work - ing, Don't for - get the

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes some chords with a cross symbol, possibly indicating a specific voicing or a typo in the original score.

poco rit.
song; The day you are sing - ing, Work will not seem long.

The third system of the musical score, concluding the piece. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The tempo marking *poco rit.* (poco ritardando) is placed above the final vocal note and below the final piano chord.

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DID YOU EVER SEE A LASSIE

Did you ev - er see a lass - ie, a lass - ie, a lass - ie, Did you

ev - er see a lass - ie do *this* way and *that*? Do *this* way and *that* way, and

this way and *that* way, Did you ev - er see a lass - ie do *this* way and *that*?

Preparation. Players form circle, joining hands. Child stands in center as leader.

Action. Players walk around in the circle. At the words, "do *this* way and *that*," leader makes some movement. Players imitate this while singing last two lines. Leader chooses a child to take her place. (When a boy leads the word "laddie" is used.)

THE FARMER IN THE DELL

1. The farm - er in the dell, The farm - er in the dell,

Heigh - o! the der - ry - o! The farm - er in the dell!

The musical score is written for three parts: a single vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment consists of two staves, treble and bass, also in B-flat and common time. The first system shows the vocal line starting with a quarter note 'The', followed by eighth notes 'farm - er', and then a half note 'in the dell,'. The piano accompaniment provides a harmonic background with chords and moving lines. The second system continues the vocal line with 'Heigh - o! the der - ry - o!' and 'The farm - er in the dell!'. The piano accompaniment continues with similar harmonic support.

- 2 The farmer takes a wife,
The farmer takes a wife,
Heigh-o! the derry-o!
The farmer takes a wife.
- 3 The wife takes a child, etc.
- 4 The child takes a nurse, etc.
- 5 The nurse takes a dog, etc.
- 6 The dog takes a cat, etc.
- 7 The cat takes a rat, etc.
- 8 The rat takes a cheese, etc.
- 9 The cheese stands alone, etc.

Preparation. Players form circle, joining hands. Child goes to center as the farmer.

First Stanza. Circle skips or walks to left.

Second-Eighth Stanzas. Farmer chooses a wife from the circle; wife, a child; child, a nurse; and so on. Circle continues moving. Music stops after eighth stanza. All but the cheese leave the center.

Ninth Verse. Players stand and clap.

OATS, PEAS, BEANS AND BARLEY GROW

1. Oats, peas, beans and bar - ley grow, Oats, peas, beans and
 2. Thus the farm - er sows his seed, Thus he stands and
 3. Wait - ing for a part - ner, Wait - ing for a
 4. Tra, la, la, la, la, la; Tra, la, la, la,

bar - ley grow, Can you or I or
 takes his ease; . . . Stamps . his foot and
 part - ner; . . . O - pen the ring and
 la, la, la; Tra, la, la, la, la,

an - y one know How oats, peas, beans and bar - ley grow?
 claps his hands And turns a - round to view his lands.
 choose one in, While we all gai - ly dance and sing.
 la, . . . la, la; Tra, la, la, la, la, la, la, la!

Preparation. Players form circle, joining hands. Child goes to center as the farmer.

First Stanza. Players walk to left.

Second Stanza. Players stand and act out the words.

Third Stanza. Farmer chooses a partner.

Fourth Stanza. Circle skips to left. Farmer and partner skip to right.

Repetition. Farmer and partner stay in center. Both choose partners in third stanza, and game is repeated.

HERE WE GO ROUND THE MULBERRY BUSH

INTRODUCTION AND REFRAIN

Here we go round the mul-ber-ry bush, The mul-ber-ry bush, the mul-ber-ry bush;

Here we go round the mul-ber-ry bush, So ear-ly in the morn-ing.

1 This is the way we wash our clothes,
We wash our clothes, we wash our clothes,
This is the way we wash our clothes,
So early Monday morning. REF.

2 This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning. REF.

3 This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This is the way we mend our clothes,
So early Wednesday morning. REF.

4 This is the way we sweep the house,
We sweep the house, we sweep the house,

This is the way we sweep the house,
So early Thursday morning. REF.

5 This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This is the way we scrub the floor,
So early Friday morning. REF.

6 This is the way we knead our bread,
We knead our bread, we knead our bread,
This is the way we knead our bread,
So early Saturday morning. REF.

7 This is the way we go to church,
We go to church, we go to church,
This is the way we go to church,
So early Sunday morning. REF.

Preparation. Players form circle and join hands.

Introduction and Refrain. Circle skips to left.

Stanzas. Players drop hands and act out the words.

CAROUSEL

MERRY-GO-ROUND

Slowly

Car - ou - sel is run - ning now, Run - ning in the day - time.

accel.

Come and have a gay time; Car - ou - sel is run - ning! Quick! Pay your fare, Get up

accel.

as fast as possible

there, Get up there, On the lion or pran-cing mare! Ha, ha, ha,

hap - py are we, Ha, ha, ha, hap - py as can be!

Preparation. Players form double circle, facing center. Inner circle joins hands. Outer circle places hands on shoulders of those in front.

Measures 1-4. Circles move slowly to left.

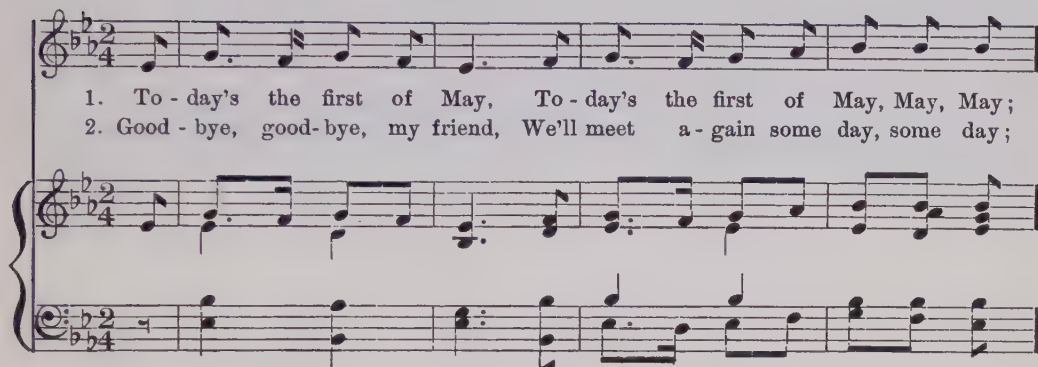
Measures 5-7. Circles move more quickly.

Measures 8-11, repeated. Circles move rapidly, first to left, then to right.

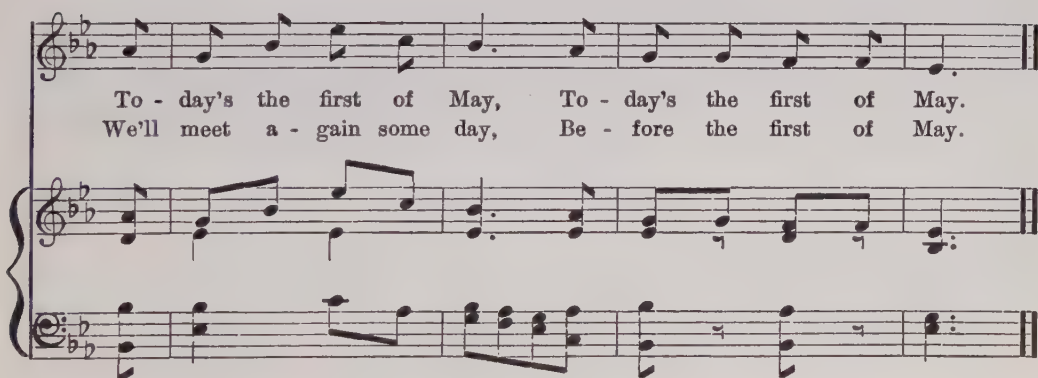
Repetition. Circles change places and the game is repeated.

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TODAY'S THE FIRST OF MAY



1. To - day's the first of May, To - day's the first of May, May, May;
2. Good - bye, good-bye, my friend, We'll meet a - gain some day, some day;



To - day's the first of May, To - day's the first of May.
We'll meet a - gain some day, Be - fore the first of May.

Preparation. Players form double circle, facing left, and take partners' hands.

First Stanza. Players skip forward, swinging arms.

Second Stanza. Line 1. Players face partners and shake hands. Lines 2, 3 and 4. Outer circle skips to left. Inner circle skips to right.

Repetition. Inner circle faces left. Players take hands of children opposite, and game is repeated.

ROUND AND ROUND THE VILLAGE

1. Round and round the vil - lage, Round and round the vil - lage,
 2. In and out the win - dows, In and out the win - dows,
 3. Stand and face your part - ner, Stand and face your part - ner,
 4. Fol - low me to Lon - don, Fol - low me to Lon - don,

Round and round the vil - lage, As fast as we can go.
 In and out the win - dows, As we have done be - fore.
 Stand and face your part - ner, And bow be - fore you go.
 Fol - low me to Lon - don, As we have done be - fore.

Preparation. Children form circle, joining hands and facing center. Several children remain outside.

First Stanza. Children outside run around circle to left.

Second Stanza. Children in circle raise arms. Runners pass under arches thus formed.

Third Stanza. Runners choose and bow to partners. Children in circle drop arms.

Fourth Stanza. Partners cross hands and skip outside circle. Children in circle skip.

Repetition. Game is repeated, till all in the circle are chosen.

HERE WE GO LOOBY LOO

INTRODUCTION AND REFRAIN

Here we go loo - by loo, Here we go loo - by light, Here we go loo - by

FINE

loo, All on a Sat-ur-day night. 1. Put your right hand in, Put your right hand

D.C.

out, Give your right hand a shake,shake,shake,And turn your-self a - bout.

D.C.

- 2 Put your left hand in, etc.
- 3 Put your right foot in, etc.
- 4 Put your left foot in, etc.
- 5 Put your head 'way in, etc.
- 6 Put your whole self in, etc.

Preparation. Players form circle, joining hands.

Introduction and Refrain. All skip around in the circle.

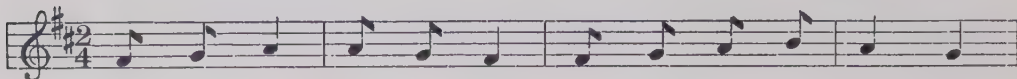
Stanzas. Players act out the words.

HIDE THE SLIPPER

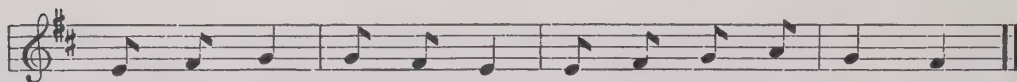
(A blindfolded child stands in the center of a circle of children sitting close together. As the first stanza is sung a slipper is passed from one to another, underneath them. The child in the center has the bandage removed and bows before the child he guesses has the slipper, during the singing of the second stanza.)

F. W. D.

Slav Folk-song



1. Round the ring, while we sing, Goes the slip - per slid - ing,
 2. Make your bow; tell us now Where the slip - per's hid - ing.



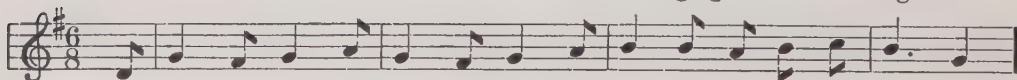
Round the ring, while we sing, Goes the slip - per slid - ing.
 Make your bow; tell us now Where the slip - per's hid - ing.

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FOLLOW MY LEADER

F. W. D.

Children's Singing Game from Languedoc



LEADER: Oh, fol - low as I lead, oh, fol - low, fol - low as I may lead you;
 OTHERS: We fol - low as you lead, we fol - low, fol - low as you may lead us;



Oh, fol - low as I lead, oh, fol - low me, as I may lead. .
 We fol - low as you lead, we fol - low you, as you may lead. .

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WHO HAS GONE

GUESSING GAME

(A blindfolded child stands in the center of the circle while a child leaves the room. The bandage is removed, and the others sing the question. The child sings the answer. If he has guessed right, all clap and sing the invitation. If he cannot guess, he is blindfolded again.)

F. W. D.

Children's Singing Game from Languedoc



QUESTION: Who has gone and left our cir - cle? Who has gone? Who has gone?

ANSWER: Ma - ry's gone and left our cir - cle. Ma - ry's gone, Ma - ry's gone.

INVITATION: Ma - ry, come, for he has guessed you. Ma - ry, come! Ma - ry, come!

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BALL IN RING

(Children sit in a circle, in the center of which is a small ring drawn with chalk. A child holds a ball high, then rolls it, and if it stops within the ring, the song is repeated more loudly, while the children sing tra, la, la, and clap.)

F. W. D.

Children's Singing Game from Languedoc



Now hold your ball read - y To roll in the ring.



Be care - ful; roll quiet - ly; We watch as we sing!

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BALL OR BEAN-BAG GAME

(The children select partners, and form two circles, with two feet between the outer and inner. They move slowly round, tossing and catching balls or bean-bags, as they sing the first two lines. The inner circle takes short steps to keep opposite partners. Directions in the third and fourth lines beginning, "Stop, and turn," are followed, and the children move in the opposite direction while they sing the fifth and sixth lines and begin the song again.)

F. W. D.

Children's Singing Game from Montpellier, France

Oh, here we go round and toss our balls } Here we go round a - gain!
bags }
Oh, here we go round and toss our balls } Just as we went be - fore!
bags }

Stop, and turn, and face your part - ner; Toss to him, and turn once more.

D.C.

D.C.

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135 ROUND AND ROUND MY HANDS ARE WHIRLING

GUESSING GAME

(A child within the circle approaches some child on the ring, whirling before him his closed hands in one of which some small object is hidden. He presents his closed fists to the child on the ring, who touches one of his hands. If the latter has guessed correctly, he takes possession of the object, goes within the circle while the first child takes his place on the ring, and the game proceeds as before. If the guess is not correct, the first child continues until some one succeeds. The words need not be sung every time, as the rhythm is sufficient to sustain the game.)

GERTRUDE MAYNARD

French Air

Round and round my hands are whirl - ing, Round and round my hands are

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twirl-ing, Round and round my hands are whirl-ing. In which hand is something hid?

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BOUNCE THE BALL

(The children bounce balls, and sing while moving in a circle. They then run lightly on the tips of their toes, first to the left, then to the right, still in circle formation.)

F. W. D.

Cossack Folk-tune

Bounce the ball, oh, bounce the ball and catch it, Bounce the ball, oh, bounce the ball!

mf

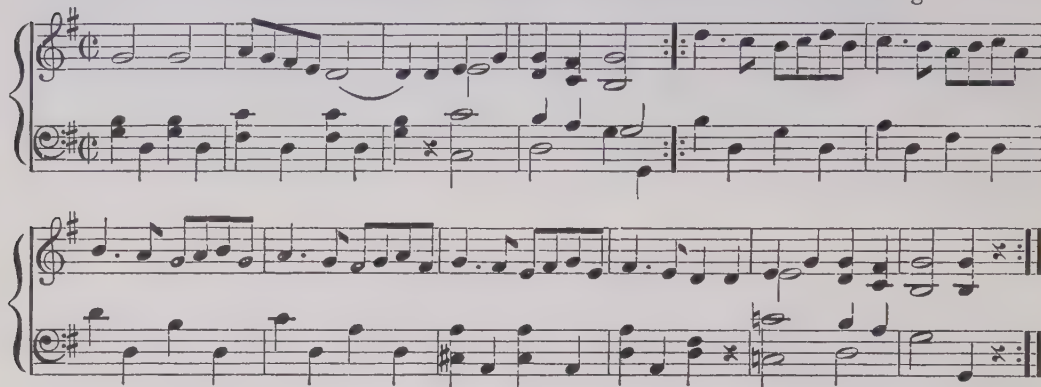
p

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(Chairs are placed in a row, alternate ones facing the same way, and one less in number than the players. A march is begun around the chairs. Every now and then the music suddenly stops, and the children sit down. The child who fails to find a seat drops out, a chair is taken away, and the march is resumed. The child who gets a seat in the last chair wins.

(Players march around in a circle to music, crossing a rug, large enough so that a child cannot jump over it. When the music stops without warning those children found with one or both feet on the rug drop out of the game. This continues till only one child is marching, who is therefore the winner.)

Old French Wedding Music



THE WEATHER-VANE

(The teacher, or a child, impersonates the weather-vane and sings the second stanza.)

A. B. P.

Slav Folk-song

Two systems of musical notation for piano. The first system is in B-flat major (two flats) and 2/4 time. The second system is in B-flat major and 2/4 time. The music consists of a melody in the right hand and a harmonic accompaniment in the left hand.

CHILDREN: Tell us what you're do - ing up there, — We would be learn - ing
 WEATHER-VANE: With the wind I'm bus - y up here. Would you be know - ing

Why . you're turn - ing, Weath - er - vane, so bus - y up there!
 Which way 'tis blow - ing, I can al - ways show you up here.

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I HAVE A LITTLE PONY

(The children drive each other about while the teacher and other children sing the song. They may act out the feeding, and tying on the "fluffy bow," and the driving may be fast or slow, according to the music.)

BERTHA M. RHODES

Old German Air

Gaily

1. I have a lit - tle po - ny; I'll feed him well with gold - en grain;
 2. I'll buy a silk - en rib - bon And tie in - to a fluf - fy bow

Acc. leggiero

I'll drive him to the coun - try And drive him home a - gain.
 To deck my lit - tle po - ny, Be - cause I love him so.

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SAFETY SONG

(Children act this in pantomime.)

CARL McKAY, Grade 4-A
 Fremont School, Alhambra, California

AGNES K. BAKER

Stop, look, lis - ten, Be - fore you cross the street!

Use your eyes, use your ears, And then, use your feet!

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BLACK HORSE, BROWN HORSE

(Trotting and galloping)

NANCY BYRD TURNER

GRACE WILBUR CONANT

Con spirito

Black horse, brown horse, roan horse, gray,

Trit - trot, trit - trot, off and a - way! Gray horse, roan horse, .

brown horse, black, Pit - a - pat, pit - a - pat, now we can - ter back!

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THE BUTTERFLY

SONG WITH IMPERSONATION

HERBERT SCHOLFIELD

Melody by D. S. and J. F.

Leggiero

But - ter - fly, But - ter - fly, Pret - ty gold - en but - ter - fly, But - ter - fly a -

The first system of the musical score for 'The Butterfly'. It features a vocal melody in 2/4 time, a piano accompaniment in 2/4 time, and a bass line in 4/4 time. The lyrics are 'But - ter - fly, But - ter - fly, Pret - ty gold - en but - ter - fly, But - ter - fly a -'.

float - ing O'er the gar - den high, Play with me, Stay with me, Love - ly but - ter - fly!

The second system of the musical score. The vocal melody continues with the lyrics 'float - ing O'er the gar - den high, Play with me, Stay with me, Love - ly but - ter - fly!'. The piano accompaniment and bass line continue.

THE BUTTERFLY FLITS ABOUT

leggierissimo

The third system of the musical score, marked 'leggierissimo'. It features a rapid, light melody in the vocal line and piano accompaniment. The lyrics are 'THE BUTTERFLY FLITS ABOUT'.

The fourth system of the musical score, continuing the 'leggierissimo' section. It features a rapid, light melody in the vocal line and piano accompaniment.

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BERTHA M. RHODES

French Folk-song

1. Oh, the kind old cob - bler works a - way With his piec - es stout of leath - er;
 2. When the kind old cob - bler mends a shoe Oh, he sews the rips to - geth - er

Acc. leggiero

This system contains the first two lines of the song. The vocal melody is in G major (one flat) and 2/4 time. The piano accompaniment is in the same key and time, marked 'Acc. leggiero'. The lyrics are written below the vocal staff.

And his ham - mer sings a "rap - a - tap - a - tap," For he's bus - y all the day.
 With a dou - ble thread, and "rap - a - tap - a - tap," It is just as good as new.

This system contains the next two lines of the song. The musical notation continues with the same key and time signature. The lyrics are written below the vocal staff.

RHYTHM FOR HAMMERING

This system is a piano solo section titled 'RHYTHM FOR HAMMERING'. It features a rhythmic pattern in the piano part, with the vocal staff mostly empty, indicating a hammering sound.

This system continues the piano solo section from the previous system, maintaining the rhythmic pattern for the hammering effect. The vocal staff remains empty.

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LIGHTHOUSE ON THE ROCKS

(This song may be dramatized.)

GRACE WILBUR CONANT

Bohemian Folk-song

Firmly

CHILD: Light-house on the rocks by the roll-ing green sea,
LIGHHOUSE: I must help the sail-ors all through the dark night.

Tell me why you stand there, firm and stead-y, Hold-ing high your lan-tern,
That is why I stand here, firm and stead-y, Hold-ing high my lan-tern,

al-ways read-y,—Light-house on the rocks by the roll-ing green sea.
al-ways read-y; I must help the sail-ors, all through the dark night.

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With strong and steady rhythm

mf *cres.*

ff *mp* *f*

p *mf*

mp

FINE

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Two systems of piano music. The first system consists of two staves with various chords and melodic lines. The second system also consists of two staves, ending with a double bar line and the instruction "D.C. al Fine". Dynamic markings include *f* and *p*.

146

ON CHRISTMAS DAY IN THE MORNING

MARCH

Old English Song, "I saw three ships"

Three systems of piano music. The first system is marked "With decision" and *mf*. The second system is marked *p*. The third system is marked *f*. The music features a steady melodic line in the right hand and a supporting bass line in the left hand.

Arrangement from *Father Finn's Carol Book*, C. C. BIRCHARD & Co., Publishers, Boston

147

OLD SCANDINAVIAN SONG

(May be used as a march)

Two systems of musical notation for 'OLD SCANDINAVIAN SONG'. The first system consists of a treble and bass staff joined by a brace. The treble staff is in G major (one sharp) and common time (C). The bass staff is in G major (one sharp) and common time (C). The second system also consists of a treble and bass staff joined by a brace. The treble staff is in G major (one sharp) and common time (C). The bass staff is in G major (one sharp) and common time (C). The music is written in a simple, folk-like style with a steady rhythm.

148

SLAV FOLK-SONG

(May be used as a march, or for rhythmic exercises)

Two systems of musical notation for 'SLAV FOLK-SONG'. The first system consists of a treble and bass staff joined by a brace. The treble staff is in D major (two sharps) and 2/4 time. The bass staff is in D major (two sharps) and 2/4 time. The second system also consists of a treble and bass staff joined by a brace. The treble staff is in D major (two sharps) and 2/4 time. The bass staff is in D major (two sharps) and 2/4 time. The music is written in a simple, folk-like style with a steady rhythm. The second system includes a first ending (I) and a second ending (V 2) marked above the treble staff.

STRAIGHT AND STEADY

MARCH

GRACE WILBUR CONANT

The musical score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and dynamic markings. The first system begins with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a fortissimo (*ff*) dynamic. The fourth system maintains the *ff* dynamic. The fifth system concludes with a forte (*f*) dynamic and a final cadence. The score is characterized by its rhythmic drive and clear harmonic structure, typical of a march.

150 MUSIC THAT SUGGESTS VARIOUS MOODS

ALERTNESS (“I’m all ready!”)

Allegro SCHUMANN, Op. 68

f

JOYOUSNESS (“What fun we are having!”)

Allegretto Norwegian Folk-song

f

ENERGY (“I want to work.”)

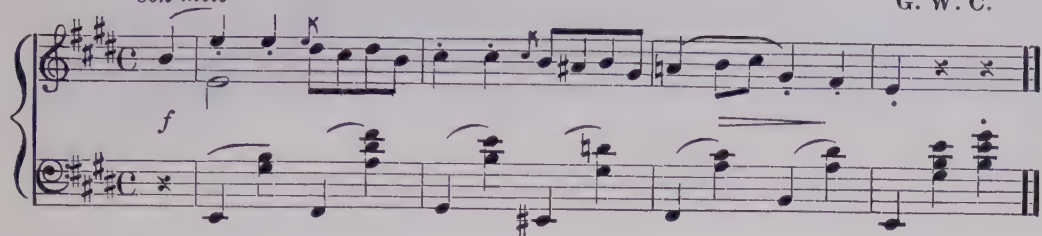
Con spirito Old Song

f

SELF-CONFIDENCE ("I can do it.")

Con moto

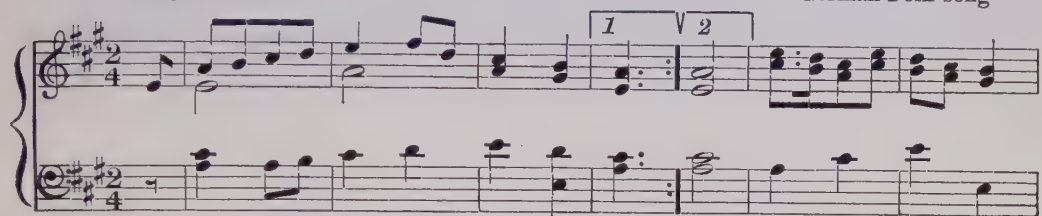
G. W. C.



FRIENDLINESS ("I like people.")

Allegro moderato

German Folk-song



CURIOSITY ("What is it?")

Allegretto

G. W. C.



HAPPINESS (“‘The world is such a happy place!’”)

Vivace

G. W. C.

Two systems of piano accompaniment for the piece 'HAPPINESS'. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff is marked with a forte dynamic (*mf*). The second system continues the piece, ending with a double bar line. The music is written in a simple, accessible style with many rests marked with an 'x'.

CONFIDENCE (“‘I'm not afraid any more.’”)

Andante

HAYDN

Two systems of piano accompaniment for the piece 'CONFIDENCE'. The first system includes a treble and bass staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The melody in the treble staff is marked with a piano dynamic (*p*). The second system continues the piece, ending with a double bar line. The music is written in a simple, accessible style with many rests marked with an 'x'.

REVERENCE (“‘Surely the Lord is in this place.’”)

Larghetto

From a German Chorale

Two systems of piano accompaniment for the piece 'REVERENCE'. The first system includes a treble and bass staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody in the treble staff is marked with a mezzo-forte dynamic (*mf*). The second system continues the piece, ending with a double bar line. The music is written in a simple, accessible style with many rests marked with an 'x'.

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